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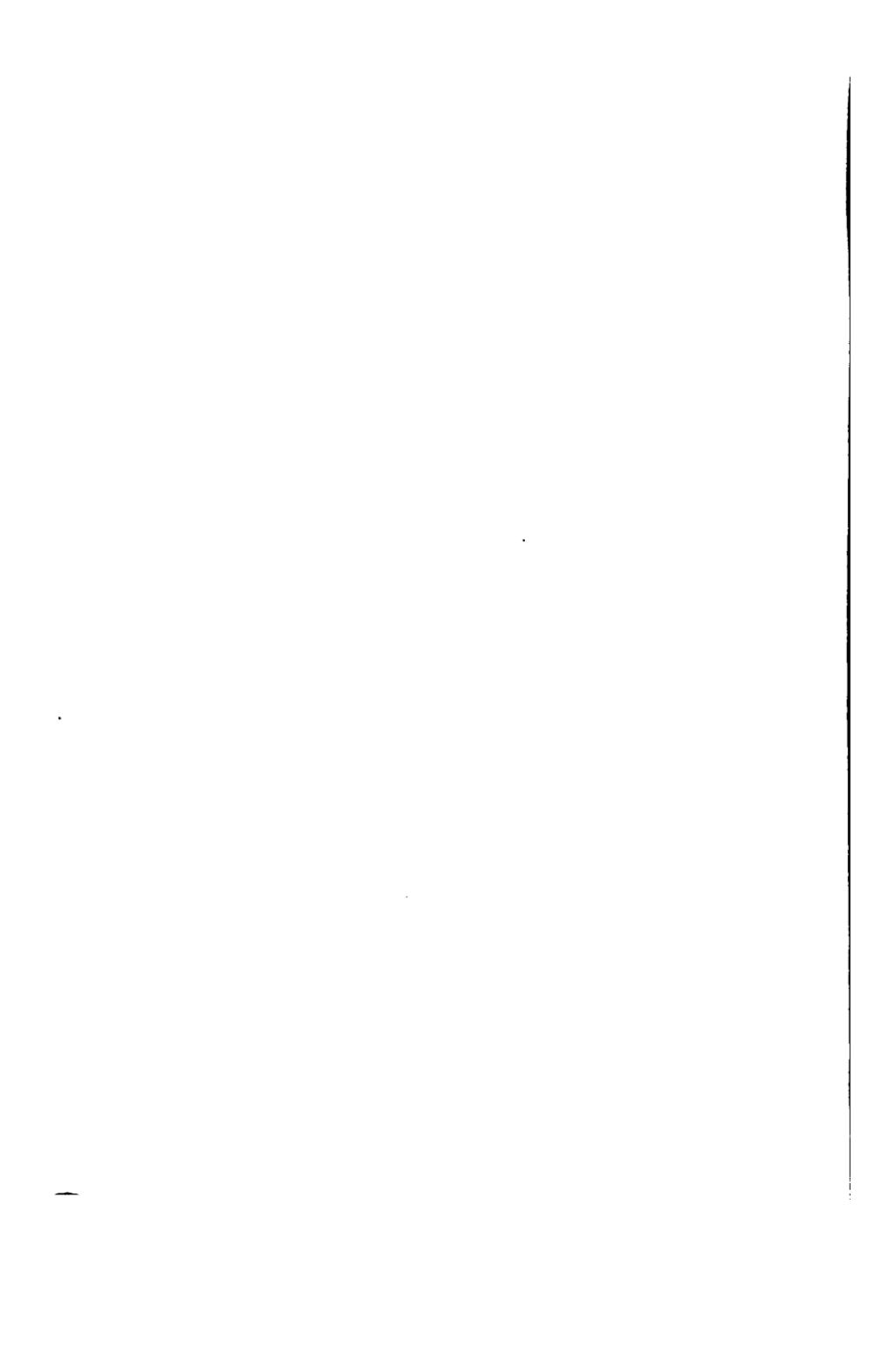
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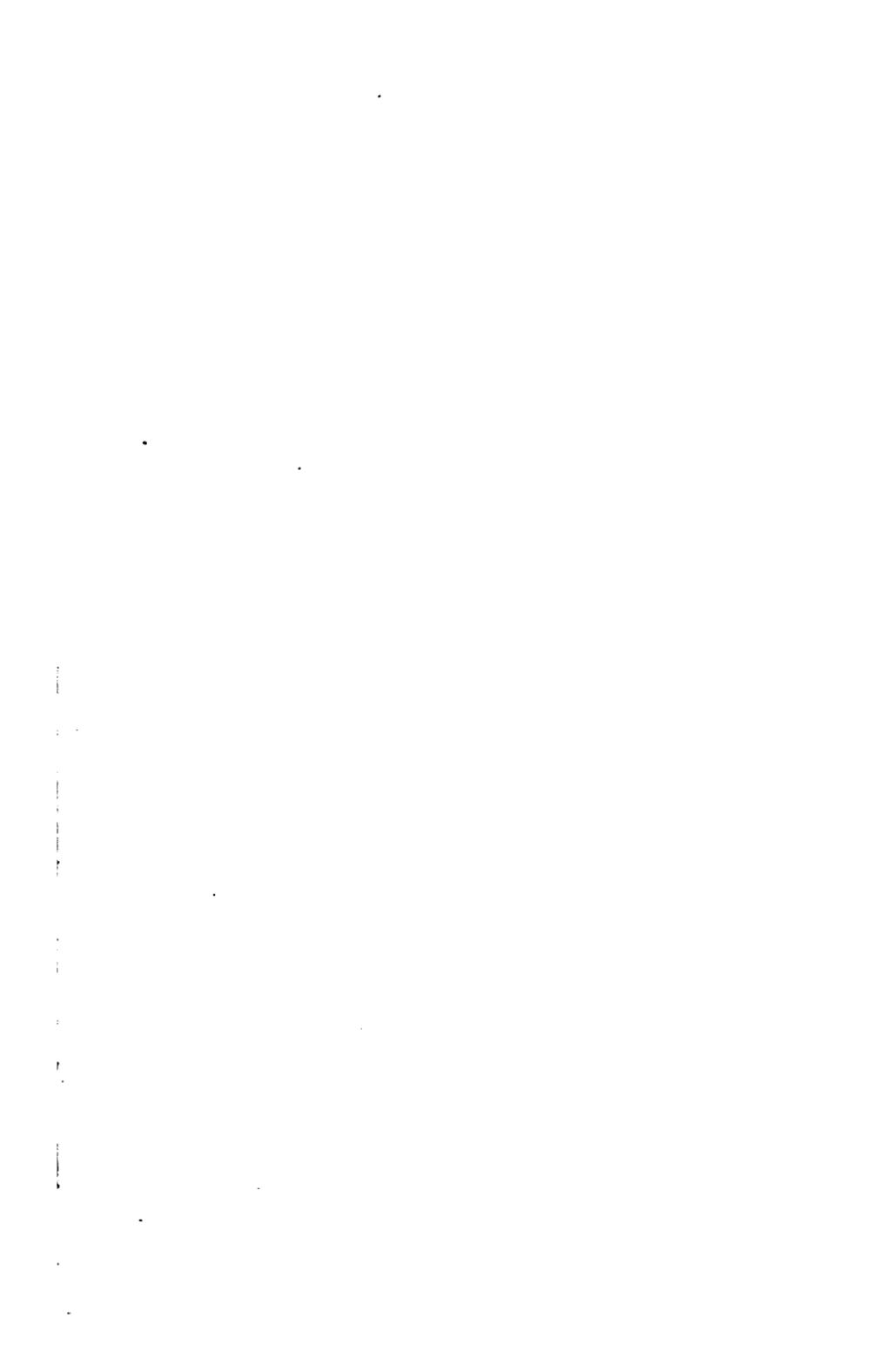


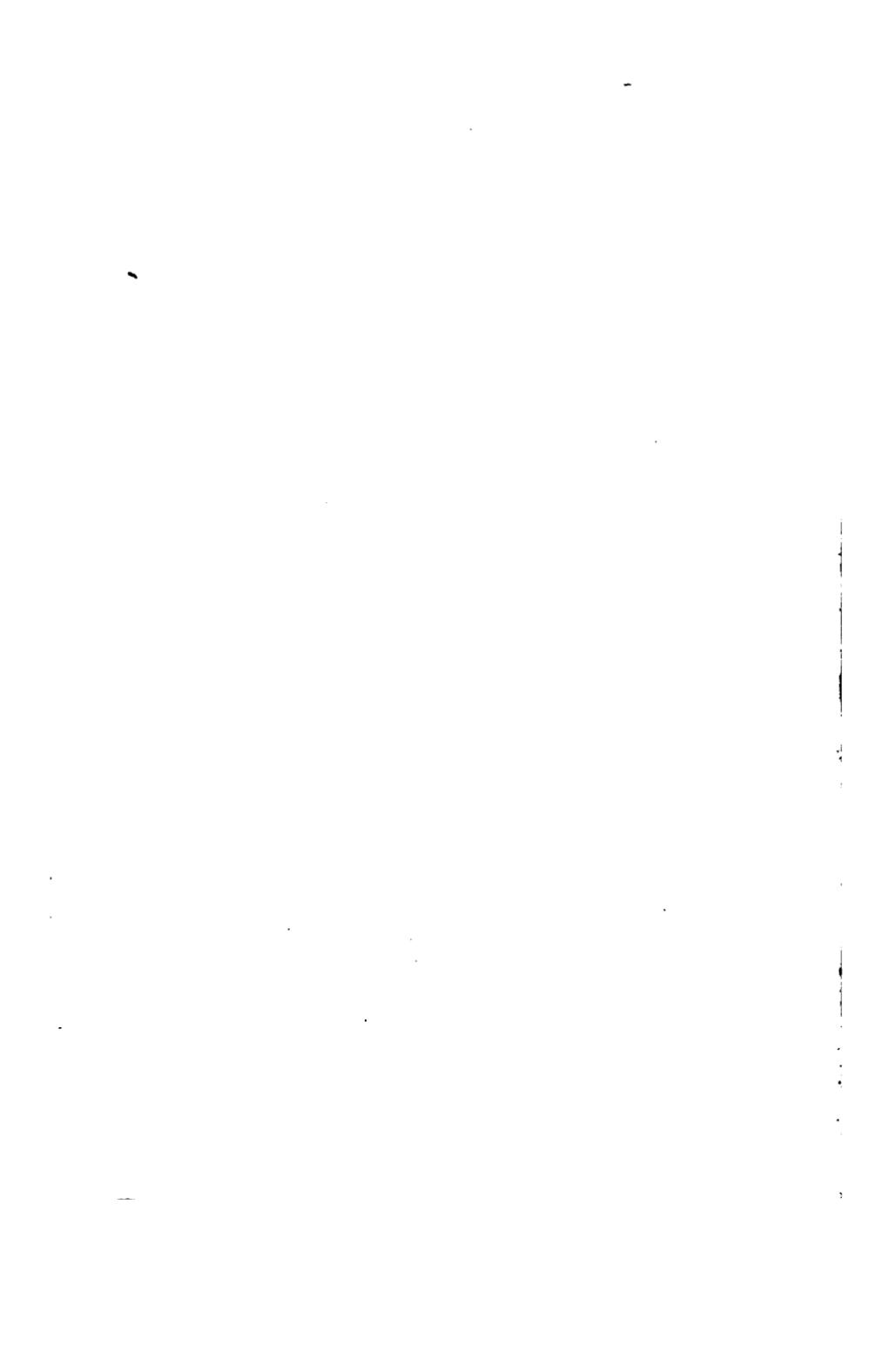
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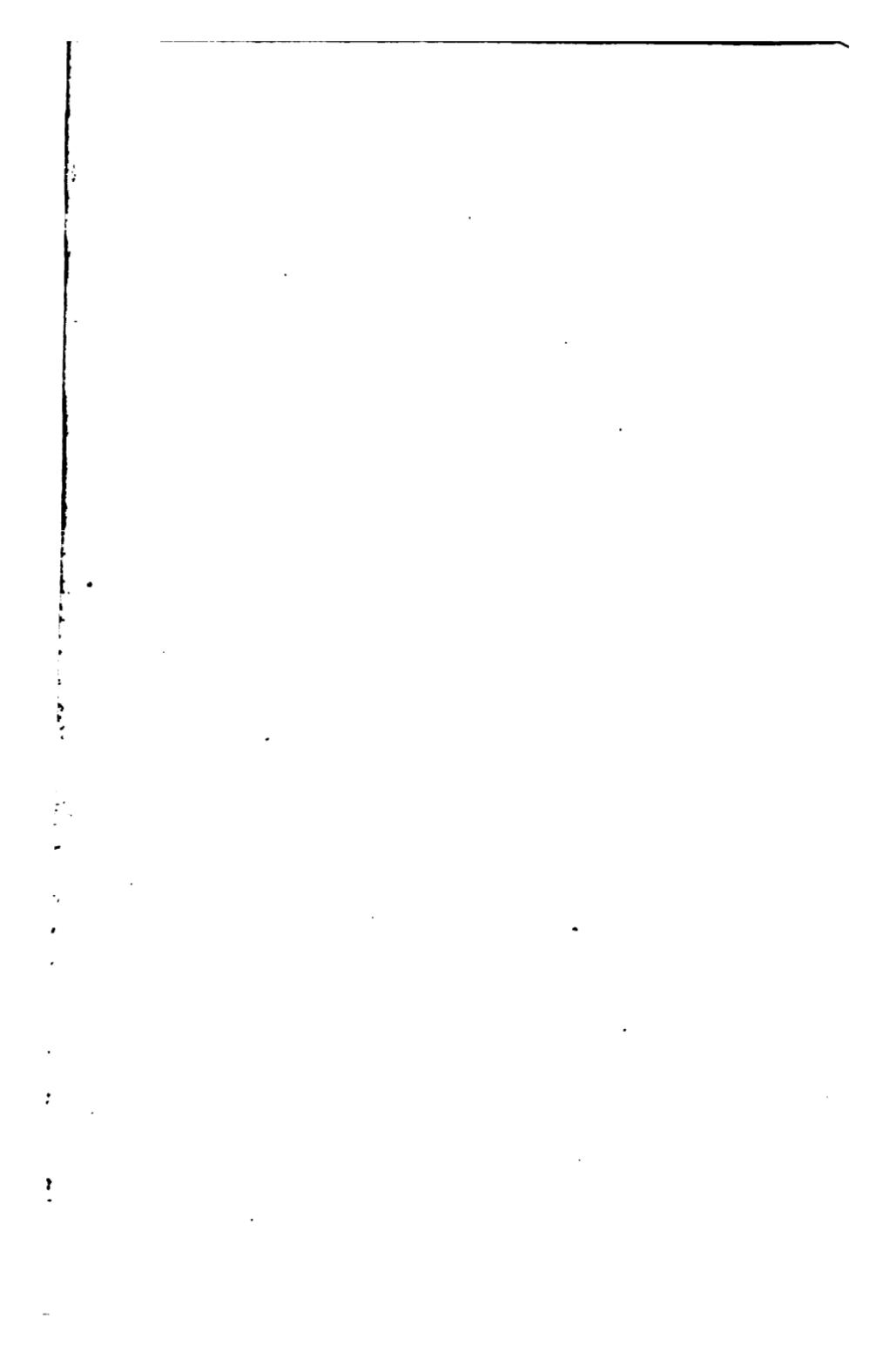
DANTE GABRIEL ROSSETTI

"IN AN ARTIST'S STUDIO"

BY CHRISTINA ROSSETTI

December, 1856

ONE face looks out from all his canvases,
One selfsame figure sits or walks or leans :
We found her hidden just behind those screens,
That mirror gave back all her loveliness.
A queen in opal or in ruby dress,
A nameless girl in freshest summer-greens,
A saint, an angel—every canvas means
The one same meaning, neither more nor less.
He feeds upon her face by day and night,
And she with true kind eyes looks back on him,
Fair as the moon and joyful as the light :
Not wan with waiting, not with sorrow dim ;
Not as she is, but was when hope shone bright ;
Not as she is, but as she fills his dream.





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Dante Gabriel Rossetti

An Illustrated Memorial of
his Art and Life by
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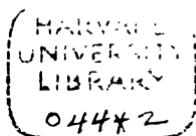


Third Edition Abridged and Revised

London: George Bell & Sons

1904

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PREFACE

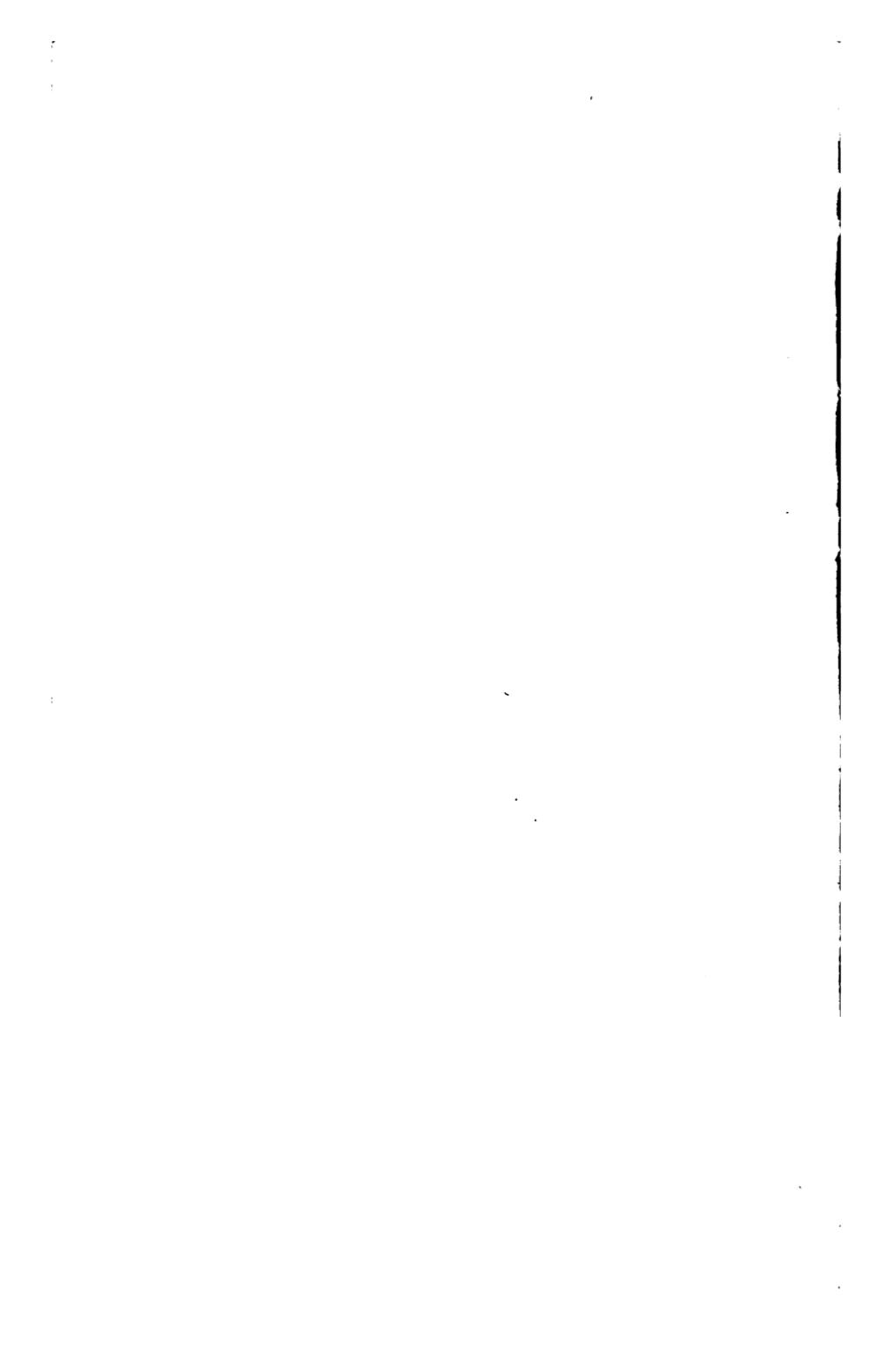
In preparing this third and much abridged edition for the publishers, I have preserved as far as possible the general aim of the book, which was to interweave a brief sketch of the painter's life with a detailed chronological record of his artistic work. What has been sacrificed consists mainly of passages relating to particular works, which would be of more interest to students and connoisseurs than to general readers. In reducing the number of illustrations the same principle has been followed, the omissions being for the main part sketches and studies.

The chronological list of works which appears at the end of the book has been shorn of the detailed historical information which was compiled for the first edition, and I must refer those who require such information to the larger volume published in 1899.

I have expressed in a former preface the acknowledgments which have to be made for information given or taken from books, for assistance in tracing facts and dates, and for the right to reproduce pictures. They are too numerous to repeat here at length, but I must not omit to state the special obligations which I feel towards Mr. W. M. Rossetti and Mr. Fairfax Murray under all of these heads, and to thank them once more most cordially for their help.

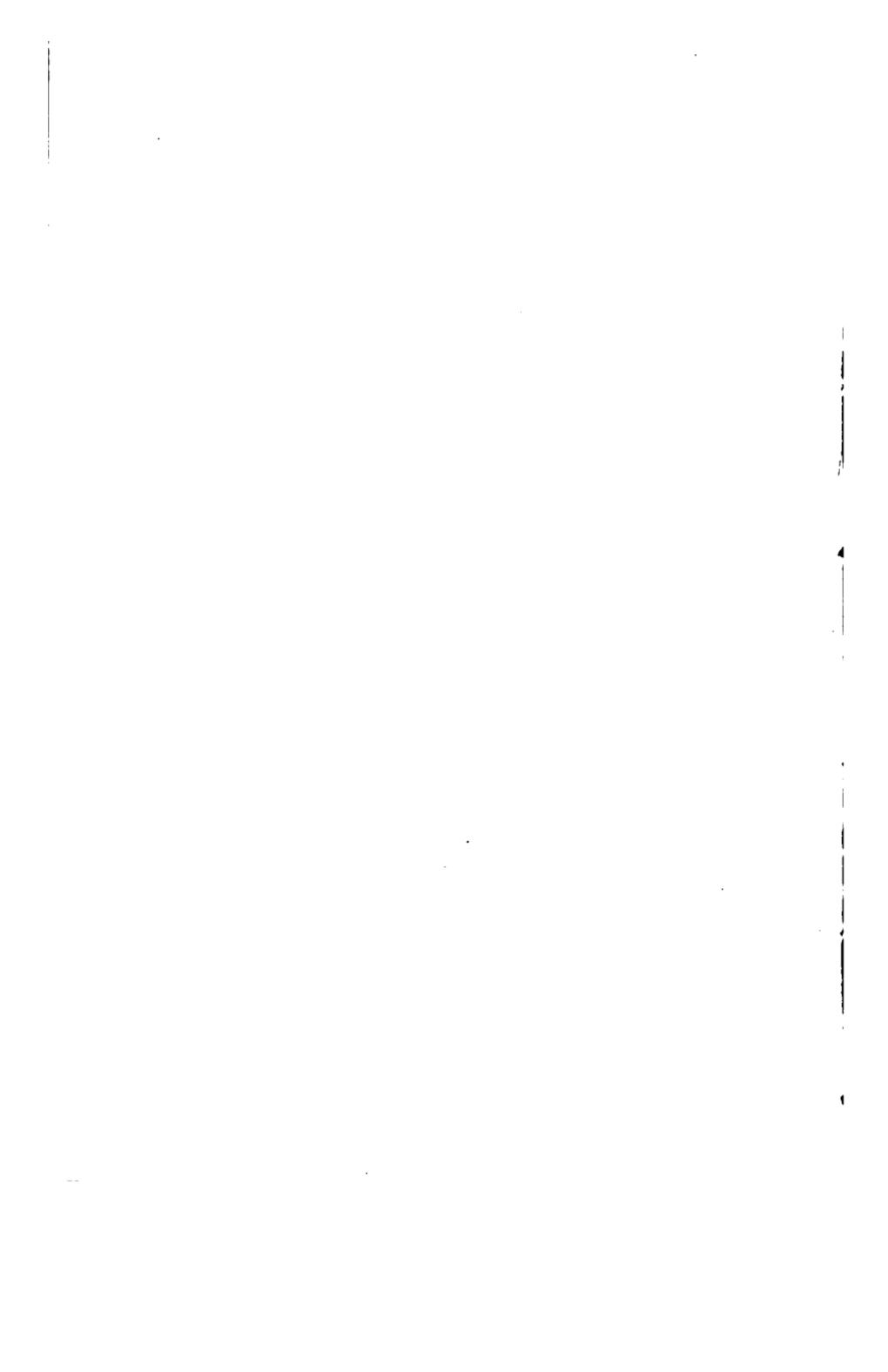
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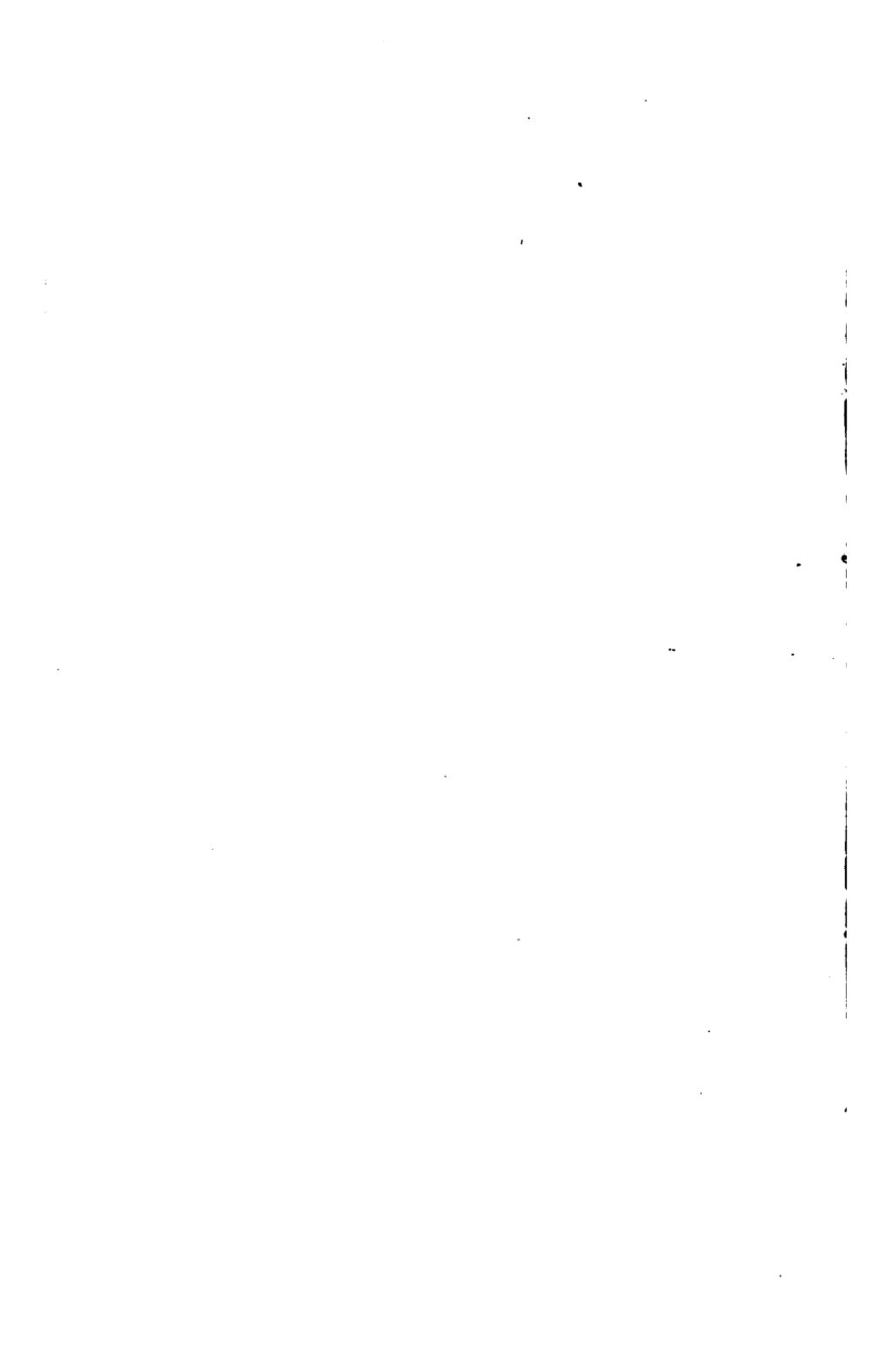
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DANTE GABRIEL ROSSETTI

CHAPTER I

INTRODUCTORY

DANTE GABRIEL, or, to give him his full christening name, Gabriel Charles Dante Rossetti, was born on May 12th, 1828, at No. 38, Charlotte Street, Portland Place, and was the second of four children, all born in successive years. Gabriele Rossetti, his father, was a native of the city of Vasto, in the province of Abruzzi, on the Adriatic coast of what was once the kingdom of Naples. He was a man of superior ability and force of character, and was at one time custodian of bronzes at the Naples Museum; but having made himself obnoxious to the Bourbon King Ferdinand during the suppression of the constitution in 1821, he was in consequence proscribed and obliged to fly for safety. Assisted by a British man-of-war in escaping to Malta, Gabriele Rossetti remained there for some time, practising as an instructor in his native language, until further annoyance drove him in 1824 to England. Here he settled, and obtained an appointment as Professor of Italian at King's College. Meantime, in 1826, he had married a daughter of Gaetano Polidori, for some while secretary to the notable Count Alfieri, and father of that strange being, Dr. John Poli-

dori, who travelled with Byron as his physician, and committed suicide in 1821. Gaetano Polidori's wife, Rossetti's grandmother, was an Englishwoman, whose maiden name was Pierce. To his parentage the young Gabriel was indebted for much, but especially to his mother. One can judge of the latter's quiet sensible character, and deep religious instincts, from the portraits left us by her son. But, besides these qualities, she possessed good literary and artistic judgment, shrewd knowledge of human nature, and a fund of common sense which was strong enough to prevent the somewhat mystical spirit pervading the thoughts of her young family from deteriorating into morbid and unhealthy channels. Between D. G. Rossetti and his mother the warmest and most affectionate relations prevailed, relations that were only severed by the former's untimely death on April 9th, 1882. Mrs. Rossetti survived her son exactly four years to the very day. Her husband had died in April, 1854, honoured at the last as a patriot in his native land. Their elder daughter, Maria, departed this life in 1876, and in December, 1894, Christina Rossetti also died, leaving as sole survivor of this brilliant family the younger son, William Michael, well known as a literary critic and as the biographer of his more famous brother.

Albeit English in its main external features, the environment of the Rossetti family in London remained essentially Italian during their father's lifetime. Gabriele Rossetti was a commentator on Dante, and himself a writer of verse, mainly in a politico-patriotic vein. To the ears of the young Gabriel, familiarized by habit with the sonorous metres of the "Inferno" and "Paradiso," the name of Dante for many years conjured up no very stimulating thoughts. It was not until he had begun as

a young man to read upon his own lines, that the pictorial richness and splendour of the Florentine dawned on him and seized him with its spell. "The 'Convito,'" he says, "was a name of dread to us, as being the very essence of arid unreadableness,"—an interesting fact to remember when dealing, as we shall presently have to do, with the influence which Dante was destined afterwards to exert upon two members at least of the family.

Reared in this studious atmosphere, however, it is not to be wondered at that the young Rossettis early took to literature. Before they were six years old they had made acquaintance with Shakespeare and Scott, in addition to the usual works of childhood, and were steeped in romance of a more lofty kind than is common at such an age.

Of Rossetti's early literary efforts it is sufficient to mention two: "The Slave," a bombastic drama in blank verse, which occupied his faculties at the age of five, and "Sir Hugh the Heron," a legendary poem founded on a tale by Allan Cunningham. These two productions do not sum up the juvenile work of Rossetti of which a record has been kept, but they are quite as much as it is fair to mention, and serve sufficiently to show the romantic drift of his earliest ideas. In art he was scarcely less precocious; a pretty story being told of a milkman, who came upon him in the passage sketching his rocking-horse, and expressed considerable surprise at having seen "a baby making a picture." Drawings of this date exist, and also later ones done when he was in the habit of preparing illustrations for books he read and for his own romances. In point of quality, however, these juvenile sketches are not to be compared with those of many masters of the brush who began early, for example with

those of Millais, and are chiefly interesting in connection with a statement of his brother that "he could not remember any date at which it was not an understood thing in the family that Gabriel was to be a painter."

In 1837, after a short preliminary training at a private school, Dante Gabriel was admitted to King's College, where his father was Italian professor. His artistic training did not begin until 1841 or 1842, when he left school, and entered himself at a drawing academy known in those days as "Sass's," and kept by Mr. F. S. Cary, son of the translator of Dante. He remained some four years at Cary's Academy, during which period he seems to have acquired the bare rudiments of his art and to have made a small reputation for eccentricity. In July, 1846, having sent in the requisite probation-drawings, he was admitted to the Antique School of the Royal Academy. His first appearance is graphically delineated by a fellow-student, whose observant eye has preserved for us a probably accurate conception of the fiery young enthusiast:

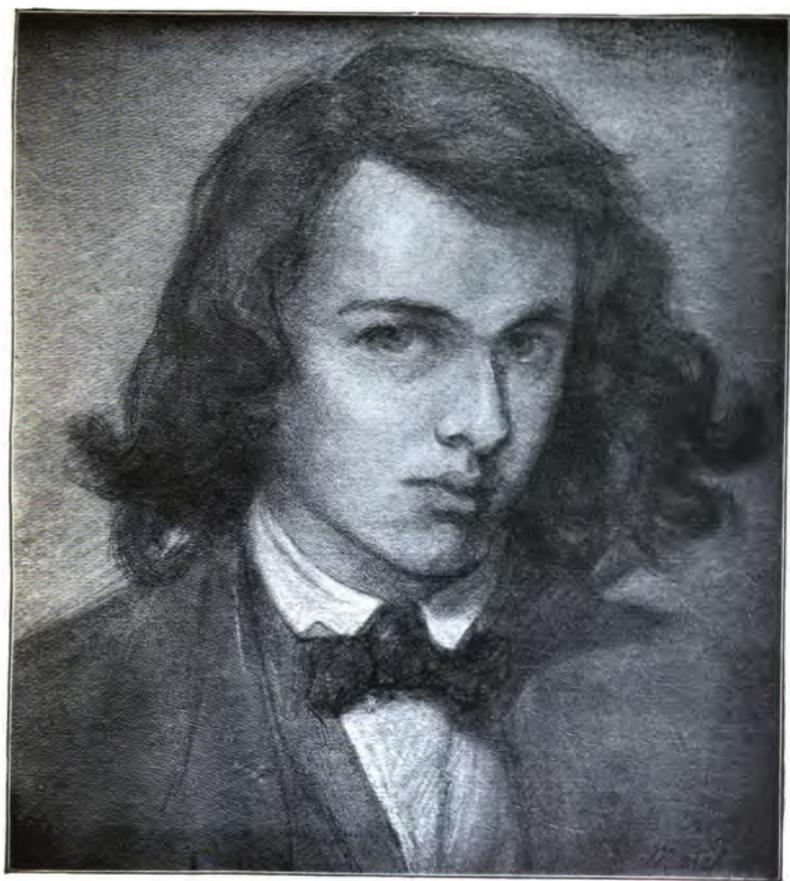
"Thick, beautiful, and closely-curled masses of rich brown much-neglected hair fell about an ample brow, and almost to the wearer's shoulders; strong eyebrows marked with their dark shadows a pair of rather sunken eyes, in which a sort of fire, instinct with what may be called proud cynicism, burned with furtive energy. His rather high cheekbones were the more observable because his cheeks were roseless and hollow enough to indicate the waste of life and midnight oil to which the youth was addicted. Close shaving left bare his very full, not to say sensuous lips, and square-cut masculine chin. Rather below the middle height, and with a slightly rolling gait, Rossetti came forward among his fellows with a jerky step, tossed the falling hair back from his face, and,

having both hands in his pockets, faced the student world with an *insouciant* air which savoured of thorough self-reliance. A bare throat, a falling, ill-kept collar, boots not over familiar with brushes, black and well-worn habiliments, including not the ordinary jacket of the period, but a loose dress-coat which had once been new —these were the outward and visible signs of a mood which cared even less for appearances than the art-student of those days was accustomed to care, which undoubtedly was little enough."

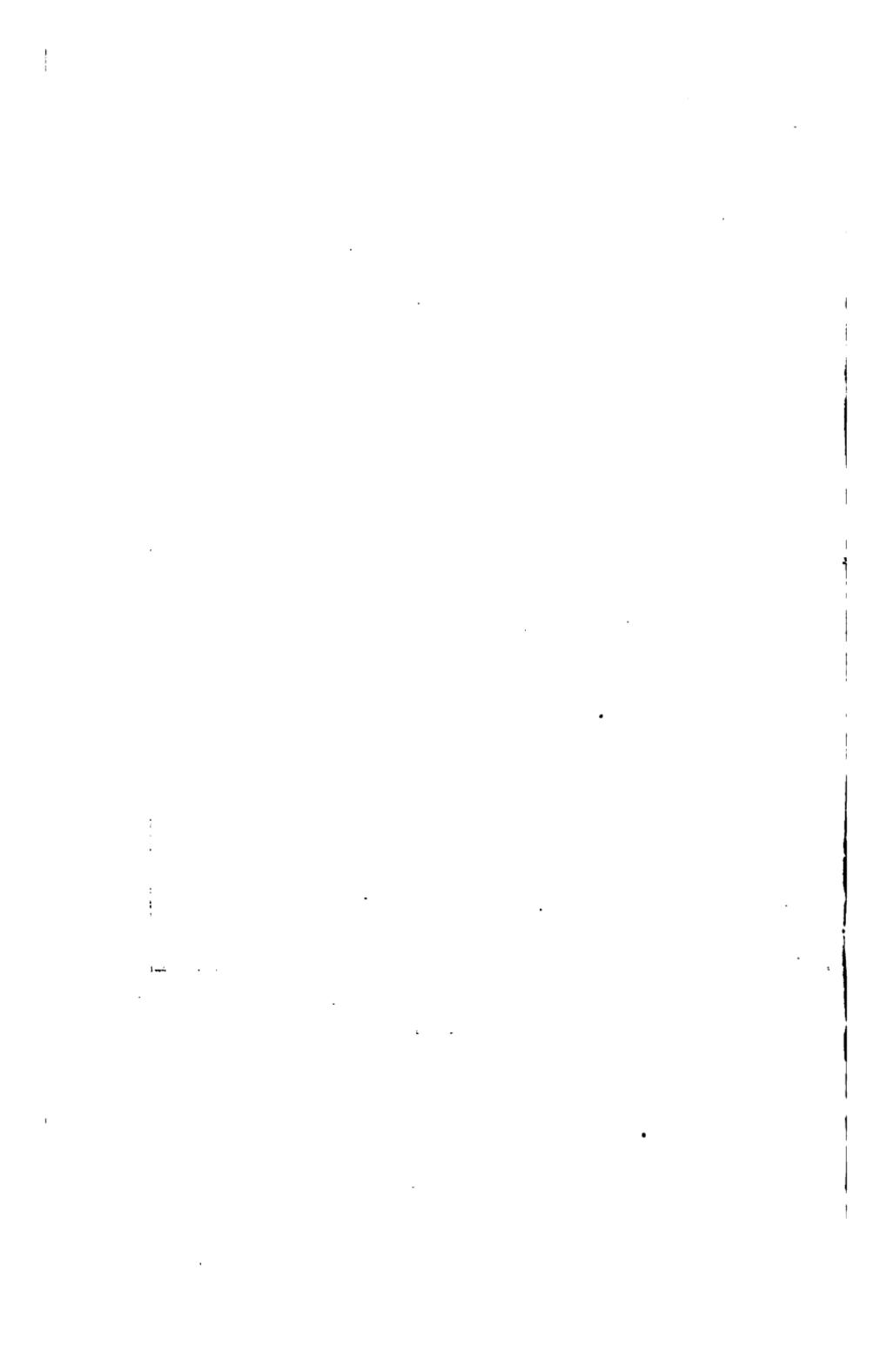
As a student in the dry atmosphere of the Academy Antique School Rossetti proved a failure, and never passed to the higher grades of the Life and Painting classes. Conventional methods of study were distasteful to him, and the traditions of the Academy were especially arid and cramping to the imagination. It will be necessary later on to give some description of the state into which the art of painting had fallen in England before the fresh minds of the young and romantic school, breaking away under Rossetti's leadership, caused such a turmoil and revolution; but in the meantime, at the period we are dealing with, it is probably correct to say that Rossetti grew tired of, rather than disapproved of, the teaching in the school, that he was full of ideas craving utterance on canvas, and that he wanted to paint before he could properly draw. This impatience caused him to take a momentous and curious step, which certainly entailed harm to him as a technical executant, though it may indirectly have furthered his career as an artist. He decided to throw up the Academy training, and wrote to a painter of whom not many people at that date had heard, but whose work he himself admired, asking to be admitted into his studio as a pupil. This

was Ford Madox Brown, and for his own particular needs and line of thought Rossetti could have lighted upon no man more absolutely suitable. Madox Brown was only seven years Rossetti's senior, but he had studied abroad at Ghent, Antwerp, Paris, and Rome, and had exhibited during the early forties some fine cartoon designs for the decoration of the new House of Lords. The pictures by Brown which Rossetti had seen, and which he mentioned in writing, were the *Giaour's Confession*, exhibited at the Academy in 1841, *Parisina* (1845), *Our Lady of Saturday Night*, and *Mary Queen of Scots*, of which he remarked, "if ever I do anything in art, it will certainly be attributable to a constant study of that work." This, and other rather florid compliments of the same sort, may well have impressed Madox Brown, who was not accustomed to be complimented, with a shrewd idea that he was being made fun of; and the story has been told how, in a suspicious frame of mind, he armed himself with a stick and went forth to seek his unknown correspondent. On arriving at the house he was partly reassured by a door-plate; and the evident sincerity and enthusiasm of the boy himself, when they met, overcame his generous warm-heartedness, and made him agree to take Rossetti into his studio, and to teach him painting, not for a fee, which he declined, but for the sheer pleasure of encountering and training up a sympathetic spirit.

Before following his fortunes further in this direction we must go back and note what Rossetti's activities in literature had amounted to during this period. These are no less than astonishing. To take the greatest first, they include the bulk of the verse translations from the early Italian poets, first published in 1861, and after-



D. G. ROSSETTI, 1847



wards republished under the altered title of "Dante and his Circle." Although worked on and revised from time to time, these translations remain in all essentials much as Rossetti compiled them between the years 1845 and 1849, and they rank among the very finest work of the kind in the English language, being no less remarkable for their high poetic qualities than for the subtle dexterity of phrase by which the sound and sense of the originals have been transplanted into a naturally colder tongue. Rossetti's translation of the "Vita Nuova" alone might stand as a monument of industry in such a case, for it breathes a new spirit of language, a voluptuous and exotic style such as has never been excelled for conveying the emotional mysticism and introspective sentiment of a southern lover; but to this he added that great mass of verse translations and sonnets, involving many days spent over musty volumes at the British Museum. Even this was not all, for between the same years he began a translation in verse of the Nibelungenlied, and finished a translation of von Aue's "Arme Heinrich," which has been thought worthy of a place amongst his collected works. Besides these, in 1847, before he was nineteen years old, he had written his best-known poem, "The Blessed Damozel," together with several others, including, "My Sister's Sleep," "The Portrait," and considerable portions of "Ave," "A Last Confession," and the "Bride's Prelude." The performance of these literary efforts is so finished, the sentiment so profound and mature, that one can hardly understand the ambition which kept painting in the foremost place and made poetry the *parergon*. The ease with which versification came to Rossetti may have blinded him at first to the merits of his work in this art, as happened later in the case of William

Morris; but however that may be, he was not encouraged to abandon painting as a means of livelihood, and having made the arrangement already described with Madox Brown, he settled down with a characteristic mixture of enthusiasm and despair to the pursuit of art.

Much as he owed to him in the way of instruction and sympathetic encouragement, Rossetti did not remain long in Brown's studio, at all events as a regular attendant, but left him after a few months to share a studio with Mr. Holman Hunt. The beginning of this intimacy was curious and typical. On the opening day of the Academy Exhibition (May, 1848) "Rossetti," says Mr. Hunt, "came up boisterously and in loud tongue made me feel very confused by declaring that mine was the best picture of the year. The fact that it was from Keats (the picture was *The Eve of St. Agnes*) made him extra-enthusiastic, for I think no painter had ever before painted from this wonderful poet, who then, it may scarcely be credited, was little known." Rossetti begged to be allowed to visit Hunt, for at the Academy schools they had barely been acquainted, and, as an upshot of the acquaintance, agreed to work for a time with him, sharing for this purpose a studio which the latter had just taken in Cleveland Street, Fitzroy Square. Here (as well as later in a studio which he took for himself at 83 Newman Street) Brown, whose friendship continued to the end of Rossetti's life, visited him from time to time, and gave him the benefit of his advice; and here, amid what Mr. Hunt has described as the most dismal and dingy surroundings, Rossetti began to paint his first real picture. The year 1848 marks his transition artistically from boyhood to adolescence, an adolescence in which depth of feeling and height of aspiration tran-

scended the power of accomplishment, and no artificial mannerisms obscured the seriousness of purpose that characterized, not him alone, but the whole of the small band of workers with which he presently became associated. The formation of this band, and the painting of Rossetti's first picture, bring us to the story of the famous Pre-Raphaelite movement, and will more properly serve to begin a new, than to end a preliminary chapter.

CHAPTER II

THE "PRE-RAPHAELITE BROTHERHOOD"

IN relating afresh the history of the "Pre-Raphaelite" movement, one has many precedents to choose from. According to the point of view selected one may see in it the conscious expression of a great artistic revival, deliberately planned by a body of zealots, and based upon a structure of lofty principles; or one may go to the opposite extreme and regard it merely as an exuberant freak, an irresponsible outburst on the part of a few impulsive youths linked together for one brief moment by a mutual combination of enthusiasm and high spirits. For both of these points of view ample authority might be quoted, and the truth as usual lies somewhere safe between them.

The tendency has been, on the whole, not unnaturally, to exaggerate the significance of the "Pre-Raphaelite Brotherhood," which after all was but the grain of mustard seed from which a great tree sprung. Its formation came about in the following way. We have noted the somewhat sudden alliance between Rossetti and Holman Hunt, and their plan of sharing a studio to carry out work in common. Through Hunt, Rossetti had become acquainted with Millais, and had joined, or helped to start, a "Cyclo-graphic Society," numbering several members, to wit,

“PRE-RAPHAELITE BROTHERHOOD” 11

Thomas Woolner, F. G. Stephens, Walter Deverell, John Hancock the sculptor, James Collinson, William Dennis, J. B. Keene, and some four or five besides. The scheme was for members to contribute drawings to a portfolio which was sent round for all the rest to criticise. Like other institutions based upon mutual candour, this society enjoyed a very brief existence, and was mainly of service in weeding out those who did not sympathize with the new ideas which were ripening in Rossetti and his friends from those who did. The final development of these ideas was brought about by a meeting at Millais's home in Gower Street, where the three alighted upon a volume of engravings after the frescoes in the Campo Santo at Pisa. Ruskin has spoken scornfully of this work as “Lasinio's execrable engravings,” but whatever their quality they at least served to show that in the earlier men, who preceded Raphael, there was a feeling for earnest work, a striving after lofty expression, which was worth more as an inspiration than the stereotyped fashion of painting which had come into vogue in England. Why this mechanical cult should ever have become grafted on to the ill-used name of Raphael, and shadowed by his stately fame, is a difficult matter to explain, and requires an excursus into the history of European art. Its effect on the teaching of the day, however, is summed up in the following incisive passage by Ruskin:

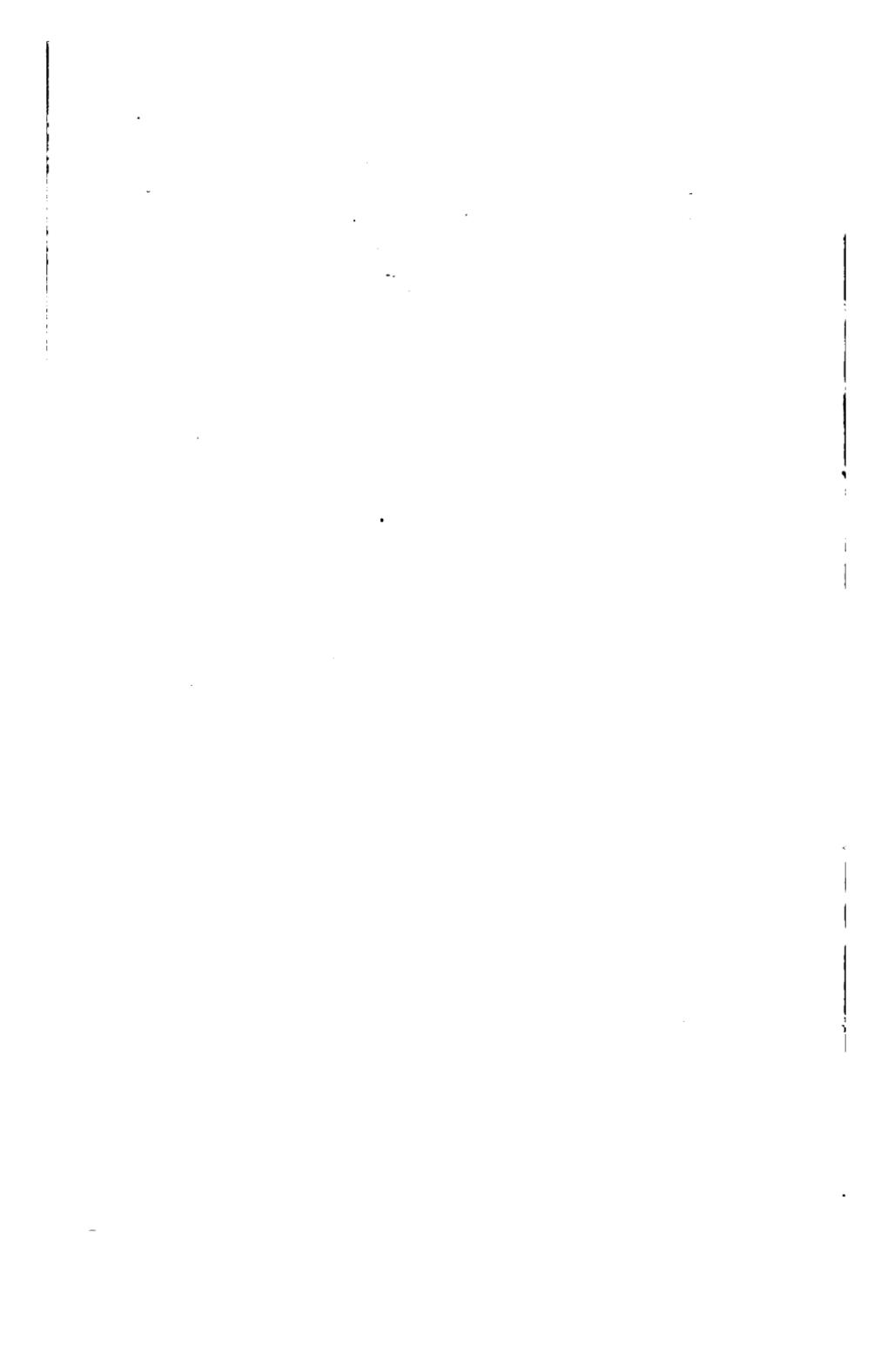
“We begin, in all probability, by telling the youth of fifteen or sixteen that Nature is full of faults, and that he is to improve her; but that Raphael is perfection, and that the more he copies Raphael the better; that after much copying of Raphael, he is to try what he can do himself in a Raphaelesque, but yet original manner: that is to say, he is to try to do something very clever, all out

of his own head, but yet this clever something is to be properly subjected to Raphaelesque rules, is to have a principal light occupying one-seventh of its space, and a principal shadow occupying one-third of the same; that no two people's heads in the picture are to be turned the same way, and that all the personages represented are to have ideal beauty of the highest order, which ideal beauty consists partly in a Greek outline of nose, partly in proportions expressible in decimal fractions between the lips and chin; but partly also in that degree of improvement which the youth of sixteen is to bestow upon God's work in general."

This canting and misdirected worship of Raphael by men who had discarded his spirit, and the realization that before Raphael there were painters of lofty aim, may well have determined the title under which the three enthusiasts conspired to band themselves in revolt. From most points of view it was unfortunate. It meant very little in actual fact, it was misleading so far as it did mean anything, and it was responsible for much of the acrimony and abuse which the devoted trio afterwards brought down upon their most meritorious efforts. One curious feature of the matter is that they appear to have possessed between them at this time a comparatively slight acquaintance with pre-Raphaelite pictures, not more, perhaps, than the average intelligent visitor to the National Gallery to-day. Scarcely anywhere in their writings (we must except one article by Mr. F. G. Stephens) do we find praise, or even mention, of most of the great pre-Raphaelite painters. Nothing of Mantegna, Botticelli, Bellini, Orcagna, Fra Angelico, Melozzo, Lippo Lippi, or Piero della Francesca. At a slightly later date Rossetti visited Bruges, and fell in love with Memling;



THE GIRLHOOD OF MARY VIRGIN



but his letters even then reveal some very crude preferences in art. Whatever was perceived or imagined in the work of the men they decided to follow must have been largely a matter of instinct, backed up by a strong sympathy for the naïve and simple charm of the few early Italian pictures which they had seen. It is a mistake to suppose that what Rossetti and his companions admired or sought to imitate in these old masters was their mediaeval and primitive style of painting. The mediaeval quality proved infectious, no doubt, and may have influenced all more or less at first in the direction of angularity and awkward composition. But there were other causes which also contributed to this. Amongst them may be mentioned an idea that for every scene an actual unidealized room or landscape must be painted, and the figures grouped without reference to arrangement; also that for each figure a definite model must be taken and followed even to the extent of blemishes. This counsel of perfection, if it was ever seriously accepted, was certainly not followed even from the first; but the fact of its proposal shows the austere lines upon which these youthful painters proceeded, and helps to explain what many people have found a stumbling-block, the lack of grace and harmony in some of their earliest compositions. What they sought to follow in the old Italian models, however, with all their archaism and immaturity of skill was the honest striving after nature, sincerity of style, decorative simplicity, and, by no means least, the pious selection of worthy subjects. It is this last quality exhibited alike by all the members of the Brotherhood, that more plainly than anything marks the cleavage between their "pre-Raphaelite" work and the commonplace painting of the day. They set themselves to paint great and ennobling

subjects, often greater than they could achieve, out of their imagination, when the rest of the world (always excepting men like Madox Brown, who belonged to them in spirit) were painting what Ruskin calls "cattle-pieces," and "sea-pieces," and "fruit-pieces," and "family-pieces;" the eternal brown cows in ditches, and white sails in squalls, and sliced lemons in saucers, and foolish faces in simpers."

In the inauguration of the "Brotherhood" Rossetti took a specially active part, and the title itself was invented by him. One would not be far wrong in saying that the whole idea was his, and that the two companions who share the honour of its conception were dragged, enthusiastically enough without doubt, at the glowing wheels of his fervid chariot. "Rossetti," says one of them—Mr. Hunt, of course, for Millais was remarkably reticent about those early days—"Rossetti, with his spirit alike subtle and fiery, was essentially a proselytiser, sometimes to an almost absurd degree, but possessed, alike in his poetry and painting, with an appreciation of beauty of the most intense quality." Mr. Hunt adds that the title of "Pre-Raphaelite" was adopted partly in a spirit of fun, and, like other names which have acquired honour, was originally a term of reproach invented by their enemies. On this account they prudently decided to keep it secret, and to let no outward symbol of their union appear beyond the mystic initials P.R.B., which were to be used on all their pictures and in private intercourse.

The next step was to enroll sympathetic fellow-members. Besides the three founders of the Brotherhood, Rossetti, Millais, and Holman Hunt, four more or less active adherents were enlisted. Hunt introduced Mr. F. G. Stephens, who at that time was a painter, but very soon

abandoned art for criticism. Woolner, the sculptor, whose contributions to the movement were mainly poetical, was introduced by Millais, or possibly Rossetti; and the latter certainly was responsible for the remaining two recruits, his brother and James Collinson. Collinson, a torpid member at the best, and elected apparently on the strength of one picture which Rossetti thought “stunning,” was mainly useful as a butt to the others, who used to make fun of his sleepy nature and drag him all reluctant from his bed to go for midnight walks. Shortly afterwards, being seized with religious propensities, he vacated his membership and retired to Stonyhurst.

For the doings of the Brotherhood the curious reader will do well to consult the “Memoirs” and the “Rossetti Papers” published by Mr. W. M. Rossetti. Mr. Rossetti, not being an artist, was himself elected secretary, and with businesslike care preserved in a diary all the daily and weekly occurrences that came under his notice. It is sufficient to say here that the weekly attendances of the Brethren, at first a constant source of pleasure and mutual help, had become very irregular by December, 1850, that an attempt was made to revive them in January, 1851, but without effect, and that Millais’s election to the Academy in 1853 gave a final quietus to the organization, which for some time previously had ceased to exist save in name. The ranks of the Brotherhood had not even remained intact. In addition to Collinson, it had lost Woolner, who went to Australia when the emigration craze was at its height. To replace the former a young painter, Walter Howell Deverell, had been nominated, but his election was regarded by some as invalid. Deverell, whose picture of Viola and the Duke in *Twelfth Night* remains an almost solitary testimony to his genius,

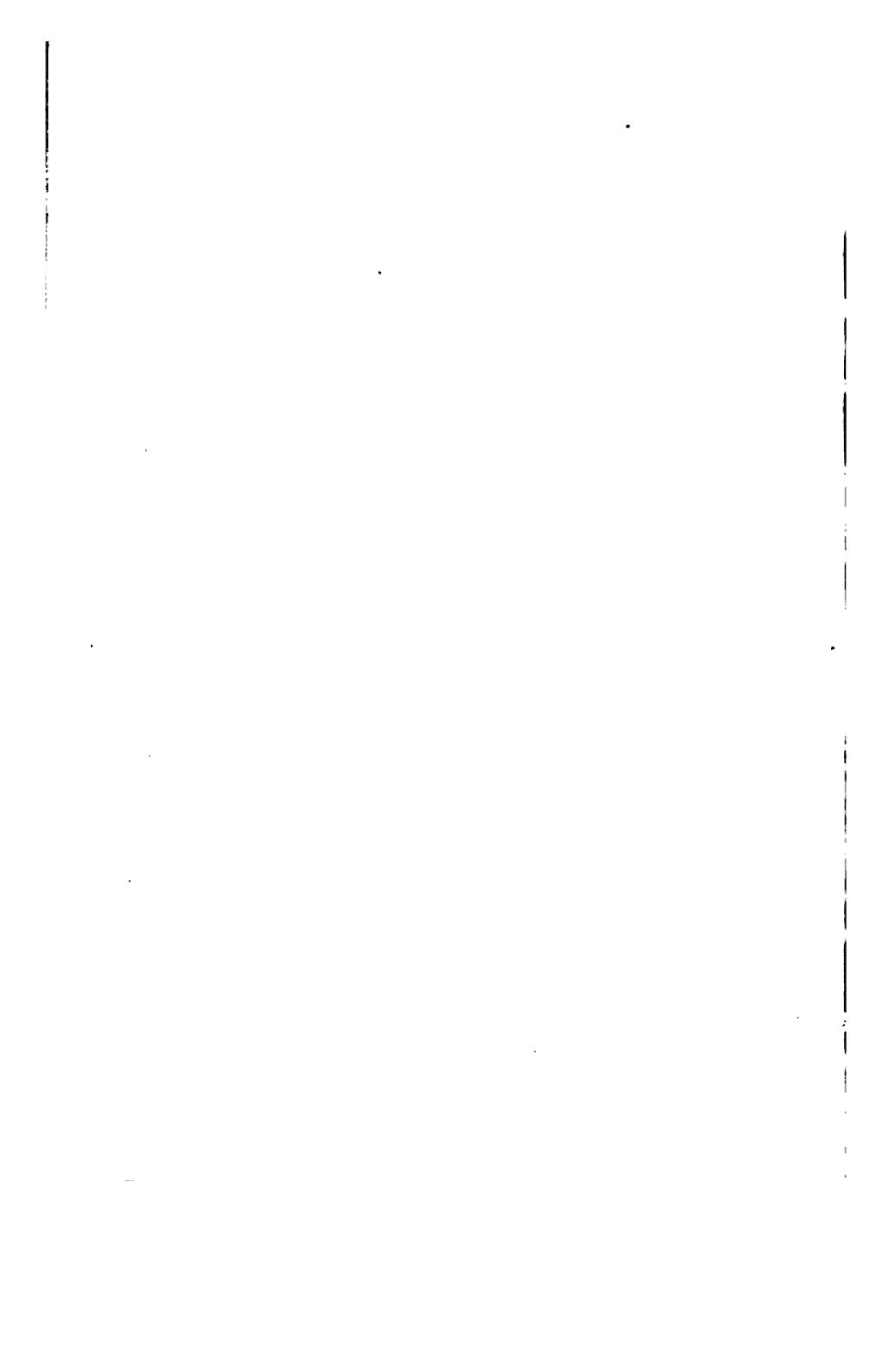
unhappily died young. He possessed many graces of appearance and manner, and was in all respects a fascinating personality. Behind the Brotherhood, and hitherto unmentioned, we seem to catch a glimpse of another very gracious, but very retiring figure, that of Rossetti's sister Christina, who in addition to her deeply religious and poetic gifts possessed a quiet fund of humour to be expended on the events that occurred within her little circle. The decay of the "P.R.B." is thus recorded by her in a sonnet of appropriately irregular form.

"The P.R.B. is in its decadence :
For Woolner in Australia cooks his chops :
And Hunt is yearning for the land of Cheops ;
D. G. Rossetti shuns the vulgar optic ;
While William M. Rossetti merely lops
His B's in English disesteemed as Coptic.
Calm Stephens in the twilight smokes his pipe,
But long the dawning of his public day ;
And he at last the champion great Millais,
Attaining Academic opulence,
Winds up his signature with A.R.A.
So rivers merge in the perpetual sea ;
So luscious fruit must fall when over-ripe,
And so the consummated P.R.B."

We left Rossetti, in order to describe the formation of the Pre-Raphaelite Brotherhood, at the point where he had just settled down in a joint studio with Holman Hunt to paint his first picture. In an enthusiasm for community of action, and a spirit of devotion to Keats, it had been proposed that each of the Brethren should illustrate, by an etching, a scene from that poet's "*Isabella*." Hunt, however, was already engaged upon his picture of *Rienzi*; Millais had work of a less than Pre-Raphaelite character to finish off, and Rossetti himself was seized with desire



RETRO ME, SATHANA !



to paint a subject which much commended itself to his intensely mystical and symbol-loving mind, *The Girlhood of Mary Virgin*. The only one of the three, eventually who touched Keats that year (1848) was Millais, who achieved a triumph with the striking picture, *Lorenzo and Isabella*.

Rossetti's subject, as can well be imagined, gave him endless trouble, and was a source of the most violent fits of alternate depression and energy. During the painting of it his kindly mentor, Brown, frequently visited the studio, and assisted impartially with advice and technical knowledge. At the same time, Brown's diary, a document full of dry sardonic humour and quaint touches, to say nothing for the moment of its pathos, contains many anecdotes of Rossetti's exasperating changefulness and want of consideration, which show that kindness did not blind the painter to his pupil's foibles. To Brown's description of Rossetti, "lying, howling, on his belly in my studio," and, at another time, reduced by struggles with impossible drapery to an almost maudlin condition of profanity, we may add Hunt's description of how he had solemnly to take his companion out for a walk and explain that if the interruptions of temper and multiplication of difficulties did not cease, neither of them would have a picture finished to show alongside of Millais's—a remonstrance which he says was effectual and taken in perfect good part.

So by the following spring (1849) all three pictures were ready for exhibition, and were hung, Millais's and Hunt's in the Academy, and Rossetti's either from choice or necessity in the so-called Free Exhibition held in a gallery at Hyde Park Corner. Here it was bought for £80 by the Marchioness of Bath, in whose family an

aunt of Rossetti's was acting as governess; and on her death it was bequeathed to her daughter, Lady Louisa Feilding. It is now in the possession of Lady Jekyll, one of the daughters of the late William Graham.

The picture is on many accounts a favourite one with lovers of Rossetti's work. Considering the painter's age and want of proper training, it is a masterly performance. The scene shown is a room in the Virgin's home, with an open carved balcony at which her father, St. Joachim, is tending a symbolically fruitful vine. On the right of the picture, shown against an olive-green curtain, are the figures of the Virgin and her mother seated at an embroidery frame. The young girl, a most untypical Madonna, in simple gray dress with pale green at the wrists, pauses with a needle in her hand, and gazes with a rapt ascetic look at the room before her, where, as if visible to her eyes, a child-angel is tending a tall white lily. Beneath the pot in which the lily grows are six large books in heavy bindings, bearing the names of the six cardinal virtues. These, and a white dove perching on the trellis, are amongst the peaceful symbols of the picture, whilst the tragedy also is foreshadowed in a figure of the cross formed by the young vine-tendrils and in some strips of palm and "seven-thorned briar" laid across the floor. Rossetti painted the calm face of his mother for St. Anna, and his sister Christina for the Virgin, giving her, however, in contravention of the rule mentioned above, golden instead of dark brown hair.

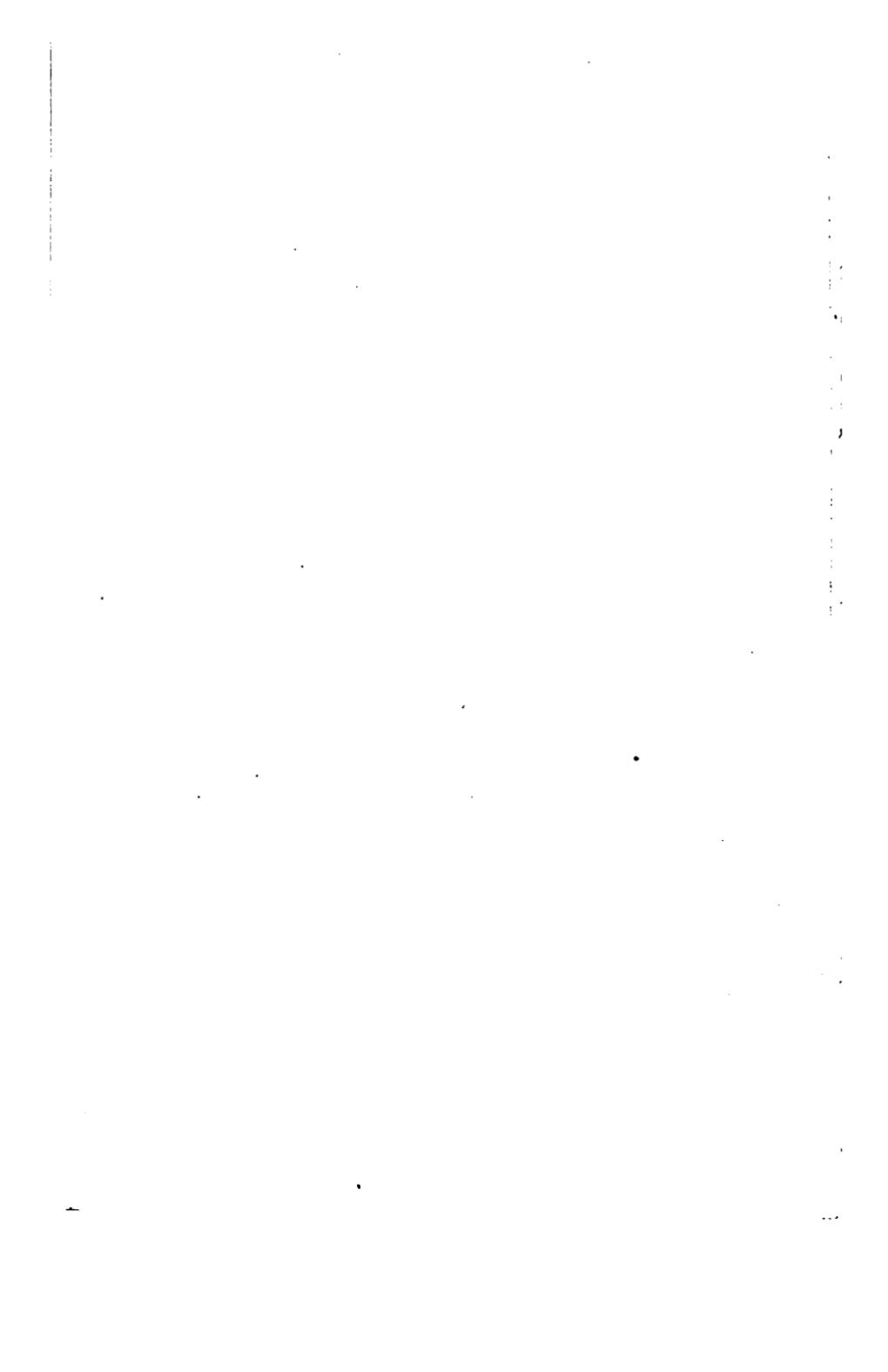
Coincidentally with the picture of Mary's girlhood, Rossetti began and finished an oil portrait of his father, which was his earliest work of this kind. He also drew, one night in 1848, sitting up till six in the morning to finish it, an exquisite outline design of a lute-player and

IL SALUTO DI BEATRICE

di Giovanni Beneditto, del 2002.

E' un saluto, fa tuuno, lo capo





"PRE-RAPHAELITE BROTHERHOOD" 19

his lady, from Coleridge's "Genevieve." Other pen-and-ink drawings of 1848 include *Gretchen in the Chapel*, with Mephistopheles whispering in her ear, and *The Sun may shine and we be cold*, a sketch of a girl with clasped hands, crouching in the embrasure of a window, apparently a prisoner.

Although 1848 is intrinsically the year of the Pre-Raphaelite movement, much of the work of the next two years comes within the scope of its influence. As an example may be cited the important pen-and-ink drawing called *Il Saluto di Beatrice*, which belonged to the late Mr. Rae, representing in two compartments the meeting of Dante and Beatrice, first in a street of Florence and secondly in Paradise. The whole composition was repeated in oil in 1859, and the meeting in Paradise formed the subject of more than one separate drawing. The cream of Rossetti's Pre-Raphaelite work, however, during the two years subsequent to 1848, is the *Ecce Ancilla Domini*, a sequel in sentiment to his picture of the previous year. This is so well known to frequenters of the National Gallery at Millbank, that to describe it would be superfluous. It was exhibited in 1850 under the same auspices as its predecessor (though the gallery this year was moved to Portland Place), and was priced at £50. Its appearance was the signal for a storm of abuse and raillery, which descended with impartial violence also upon the pictures of the other "Pre-Raphaelites" exhibited at the Academy, and which pursued them relentlessly until time and success finally established their position.

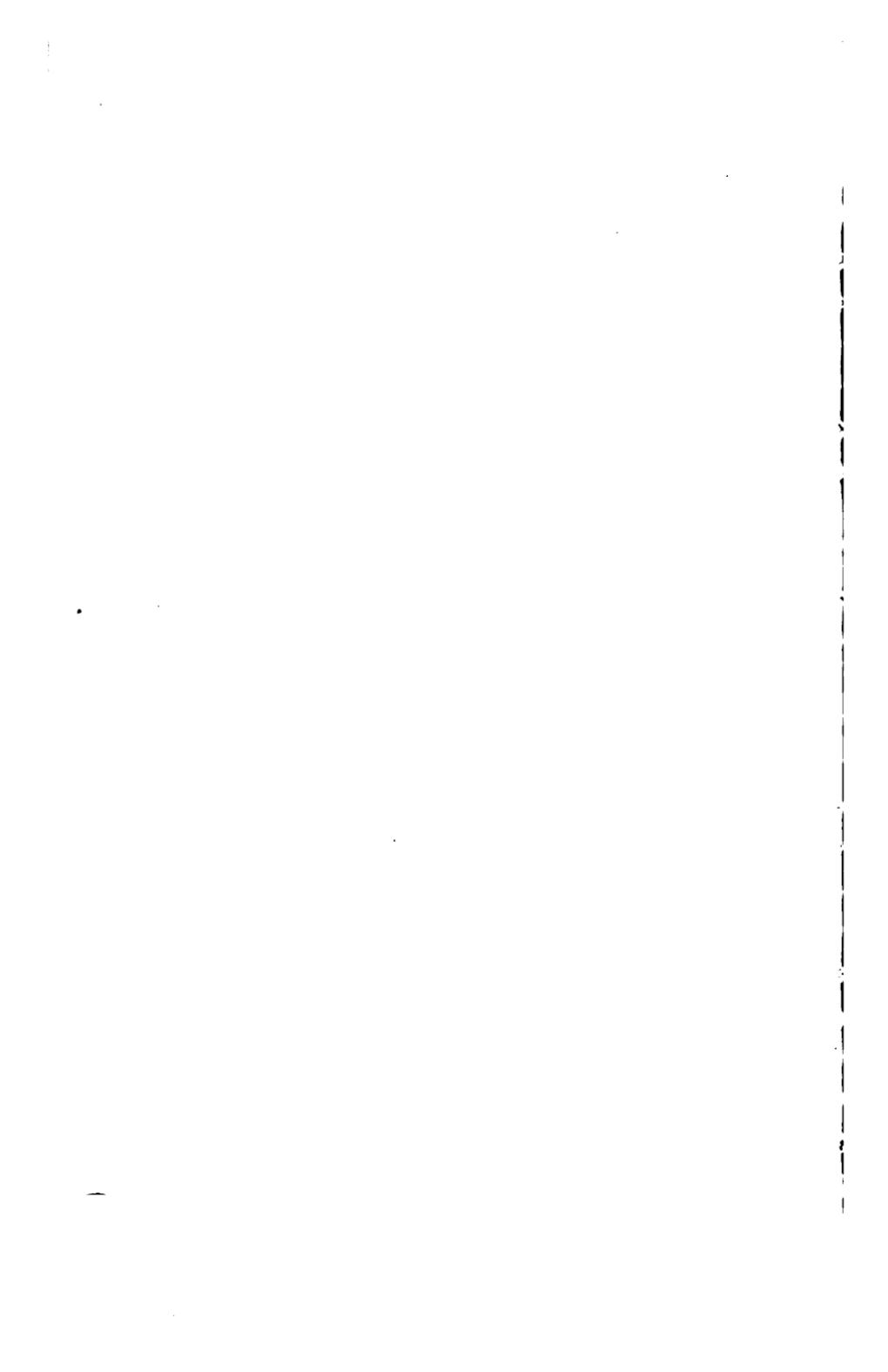
We are not so conventional now that a new idea or a new style in art could shock us. The tendency in fact is towards the other extreme. It is consequently diffi-

cult for anyone of this generation to see what it was in the quiet, shrinking, girl-like figure of Rossetti's Virgin, or in the simple entourage of that Eastern room, which could infuriate and outrage the so-called critical opinions of the mid-Victorian age. To us, as to Ruskin, whose great mind was ever alive to beauty of thought, however expressed, there seems an especial charm in this new conception of the oft-depicted scene: the angel, not as usual gay with peacock wings and trappings, but grave and simply clad; the Virgin, not raised triumphant on a throne, nor impossibly bedecked with jewels, but waked from slumber in the early dawn, and crouching half in fear and awe upon a pallet couch. The white painting, too, is a masterpiece, skilfully relieved by touches of bright colour, the red embroidery at the bed foot, the soft blue curtain at the Virgin's head, and through the open window the blue sky and bright sun of a Syrian morning streaming into the room. Harmless enough, one might have thought it, even for those who preferred the garish sumptuousness of the conventional type; but the critics were on the alert to find fault, and with a unanimity rarely discoverable in art circles they emphatically found it.

Ancient injustice is an inspiring, but rarely a fruitful theme, and it would serve no purpose to go again and at length into the nature of the attack made upon the devoted band of Pre-Raphaelites. Charles Dickens and many other great men lent their names to it, and the Brethren were compelled to face evil days in consequence. But in the darkest hour a saviour appeared. Ruskin, who before the outcry hardly knew of the existence of the school, had his attention drawn to it by Coventry Patmore, and with characteristic fearlessness and energy



ECCE ANCILLA



plunged into the fray. In a series of letters to the "Times" he defended the artists at all points, from the charge of being ignorant copyists and realists, the accusation that they could not draw, the alleged conspiracy against Raphael, and finally from the subtlest insinuation of all, because it sounded so professional, the charge that they knew not the laws of perspective. This ardent championship had one curious effect. In his warmth of defence Ruskin had not only combatted the statement of faults, but had revelled in laying down an elaborate statement of principles. Thus it came about that the original ideas out of which the Brotherhood had grown, ideas of a broad and possibly nebulous character, became transmuted into hard and fast rules of conduct and of practice, which the Brotherhood more or less had to accept, partly perhaps out of gratitude to their benefactor, partly because they agreed with them in theory, and partly because they may not have seen how far they led.

On the other hand, if we are not to credit the "Pre-Raphaelites" with all the fine sentiments attributed to them in Ruskin's inspired defence, it is absurd to imagine, as some have done, that they failed to take themselves or their work seriously because Rossetti in his family letters used to speak flippantly of his unlucky little picture, which, like a curse, had come home to roost. Men often enough speak lightly to friends of things which have lain at the heart; and if Rossetti joked to his brother about "the blessed eyesore" and "the blessed white daub," it is none the less true that he had striven to put all his thoughts and all his knowledge into it, with such success that it reveals to us to-day an intensity of feeling and reverence which few modern

painters have emulated, and to which Rossetti in his later work did not always attain.

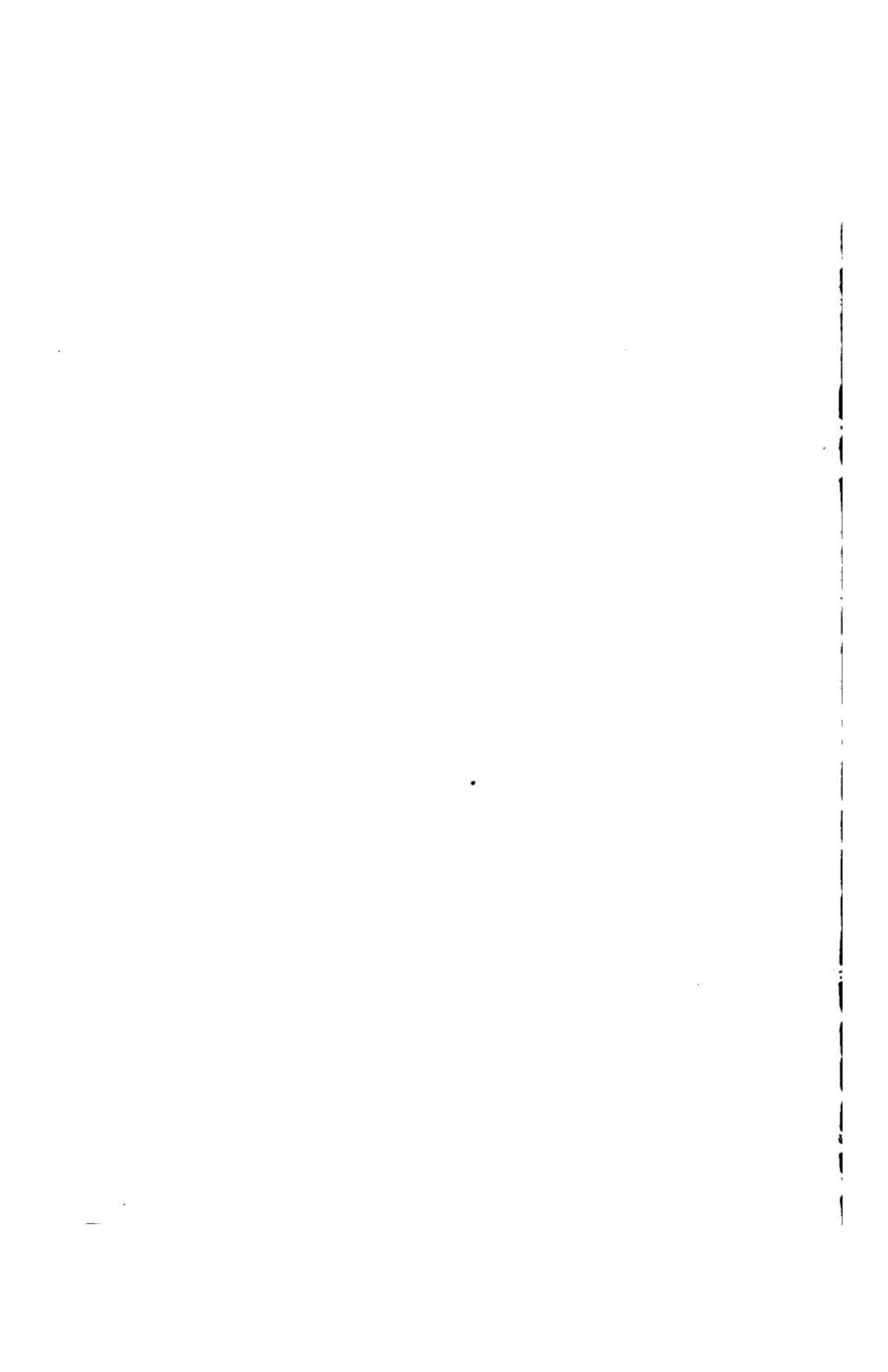
A characteristic of the Pre-Raphaelite Brotherhood which has not yet been touched on, and which here calls for digression, was its remarkable literary strength. Of the seven original members, two—W. M. Rossetti and Stephens—were writers by preference. The former did not paint at all. Gabriel Rossetti was, as we have seen, a poet before he could be called a painter, and a poet of the first order. Woolner also was a poet, and in this capacity alone belonged to the movement. Collinson made a third; Deverell a weak fourth. Millais and Hunt showed no inclination this way; but, besides those mentioned, the coterie included Christina Rossetti, William Bell Scott, Coventry Patmore, and Madox Brown, who wrote occasionally in verse. Even without the need of a propaganda such a body was almost bound in the nature of things to produce a school of literary thought allied in sentiment with its artistic ideas and aims. Hence came about the "Germ," that much-prized periodical, which had its origin in the fertile brain of Rossetti, and which was ostensibly formed to be the organ of the P.R.B., and to spread its opinions.

The title originally proposed for the "Germ" was "Monthly Thoughts in Literature, Poetry, and Art"; but at a formal meeting held in Rossetti's studio, 72, Newman Street, in December, 1849, just as the first number was ready to appear, this tremendous appellation was rejected, and the simple monosyllable, put forward by Mr. Cave Thomas, an intimate friend of the group, was substituted for it, with the added sub-title, "Thoughts towards Nature in Poetry, Literature, and Art." The first number included "My Sister's Sleep"



THE LABORATORY

Sigmar Polke



and the prose romance, "Hand and Soul," by Rossetti. Subsequent numbers contained "The Blessed Damozel," "The Carillon," "Sea Limits" (under its first title of "From the Cliffs"), and six or seven sonnets. Of the four numbers published the first two only were called "The Germ," the title in the third and fourth being altered to "Art and Poetry" at the suggestion of the Toppers, who as printers of the magazine had taken over the responsibility on generous terms.

The "Germ," as its brief career sufficiently denotes, fell almost stillborn upon an ungrateful world; but amongst a small class of artists and admirers it undoubtedly served to strengthen Rossetti's reputation. There was nothing feeble or immature about the poetical ideas expressed in it, and one may even be surprised that such an original piece of work as the "Blessed Damozel" did not attract greater attention. Both it and "Hand and Soul" have frequently been reprinted. The latter is interesting for the light it throws upon Rossetti's mediaeval and mystical mind. To some extent it is an autobiographical record, a memory of mental perturbations and experiences which beset the young painter, striving to preserve and foster the spiritual side of his nature at the expense of more than commonly strong bodily inclinations. From an abstraction like this story of the mythical young painter Chiaro dell' Erma we may feel we get one truer glimpse of the real Rossetti than any number of life-histories, overlaid with trivial incidents which obscure rather than reveal his personality, can give us.

CHAPTER III

WORK 1849 TO 1853

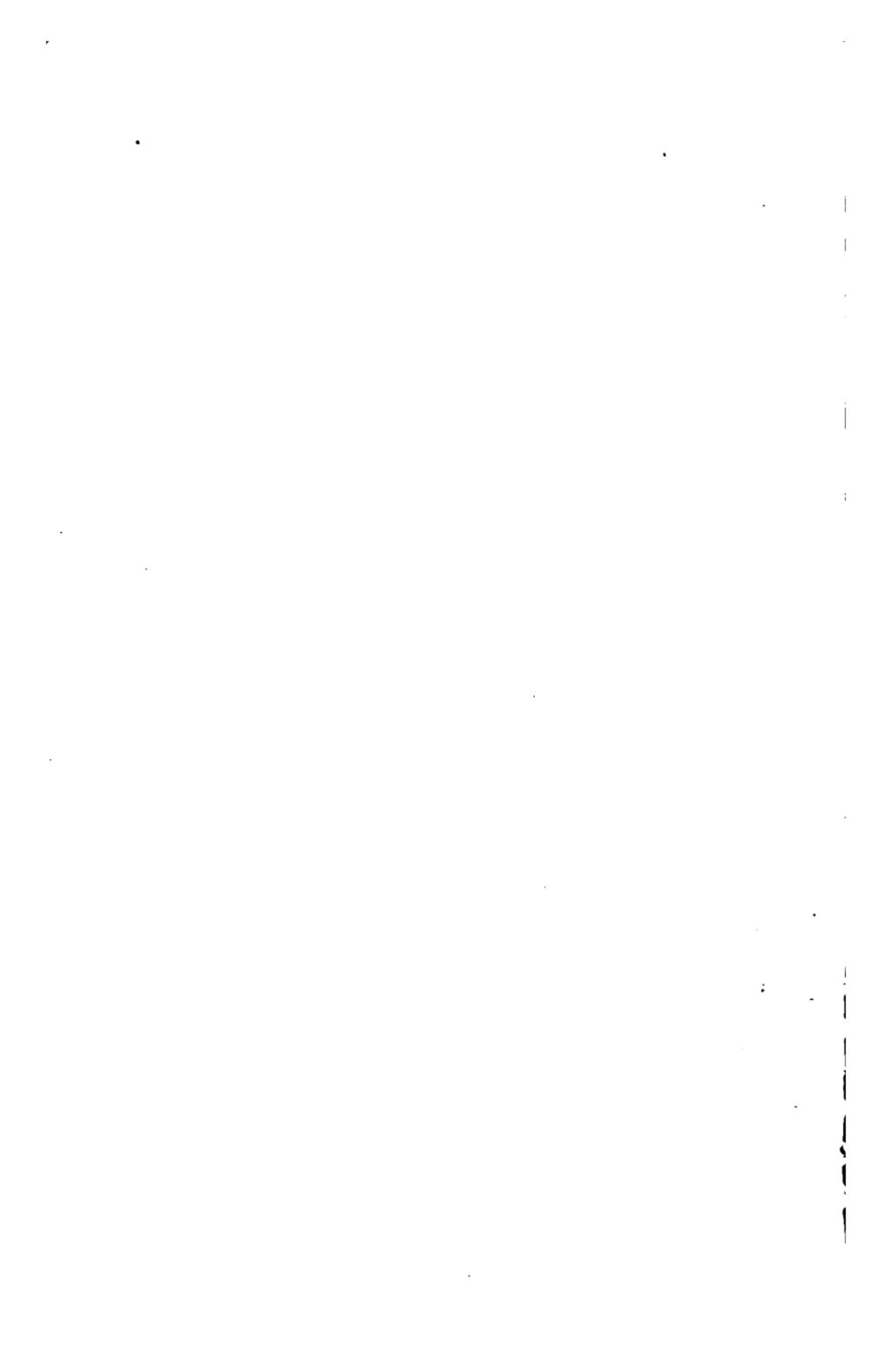
INFLUENCE OF BROWNING AND DANTE

BEFORE the first number of the "Germ" had appeared, and while it was in progress, Rossetti, accompanied by Holman Hunt, paid a short and hurried visit to Paris and Belgium. A rhyming diary and a series of jocular sonnets, interspersed with a few serious ones, recall the vigour of his first impressions. A large proportion of the time was spent at the Louvre and other galleries, rushing through Old Masters at a furious rate. A sonnet marked each stop. Giorgione's *Venetian Pastoral* evoked the fine one beginning "Water, for anguish of the solstice," Ingres's *Ruggiero and Angelica* afforded material for a second, being, as Rossetti writes with premature admiration, "unsurpassed for exquisite perfection by anything I have ever seen." Correspondingly emphatic, but abusive, were his comments on the work of "Rubens, Correggio, et hoc genus omne." The monosyllable "slosh," antithesis in his vocabulary of "stunning," and expressive of all qualities condemned by the P.R.B., was in frequent requisition during this visit, and satisfactorily disposed of most of the pictures seen. As Rossetti remarked, it did away with the necessity for detailed criticism.

His own affairs were by no means so easy of disposi-



DANTE DRAWING THE ANGEL





BEATRICE DENYING HER SALUTATION

tion. The failure of the *Ecce Ancilla* to find a purchaser at once (it was not sold until June, 1853), and the storm of unfavourable comment it provoked, caused him frankly to abandon as unprofitable the mine of semi-religious, semi-mystical feeling which he had begun to work, and it was some time before he could settle down to find another. Feeling his way pictorially towards the field of romance in which his thoughts wandered, he began to undertake subjects from this class of literature, from Browning, Dante, Keats, and later from the "Morte Darthur" of Malory. His first experiment was a large canvas illustrating the page's song in "Pippa Passes," which soon became impossible and had to be dropped. The composition of it remains, however, in a little painting called *Hist, said Kate the Queen*, dated 1851. Two other designs from Browning which were carried out at this time are a pen-and-ink drawing from "Sordello" entitled *Taurello's first sight of Fortune*, and *The Laboratory*. The latter was, in all probability, Rossetti's first attempt at water-colour (it is painted over a pen-and-ink drawing, as several of his early ones were), and bears but slight resemblance either in thought or execution to the work by which he is popularly known. The picture bears the legend:

"In this devil's smithy
Where is the poison to poison her, prithee?"

and illustrates the scene described by Browning as typical of the "ancien régime." The brilliant and striking colour, and the movement of this drawing reflect the teaching of Madox Brown and the influences of the Flemish and Italian pictures just visited, and mark the opening of Rossetti's second period.

In addition to these three subjects, chosen, as he put

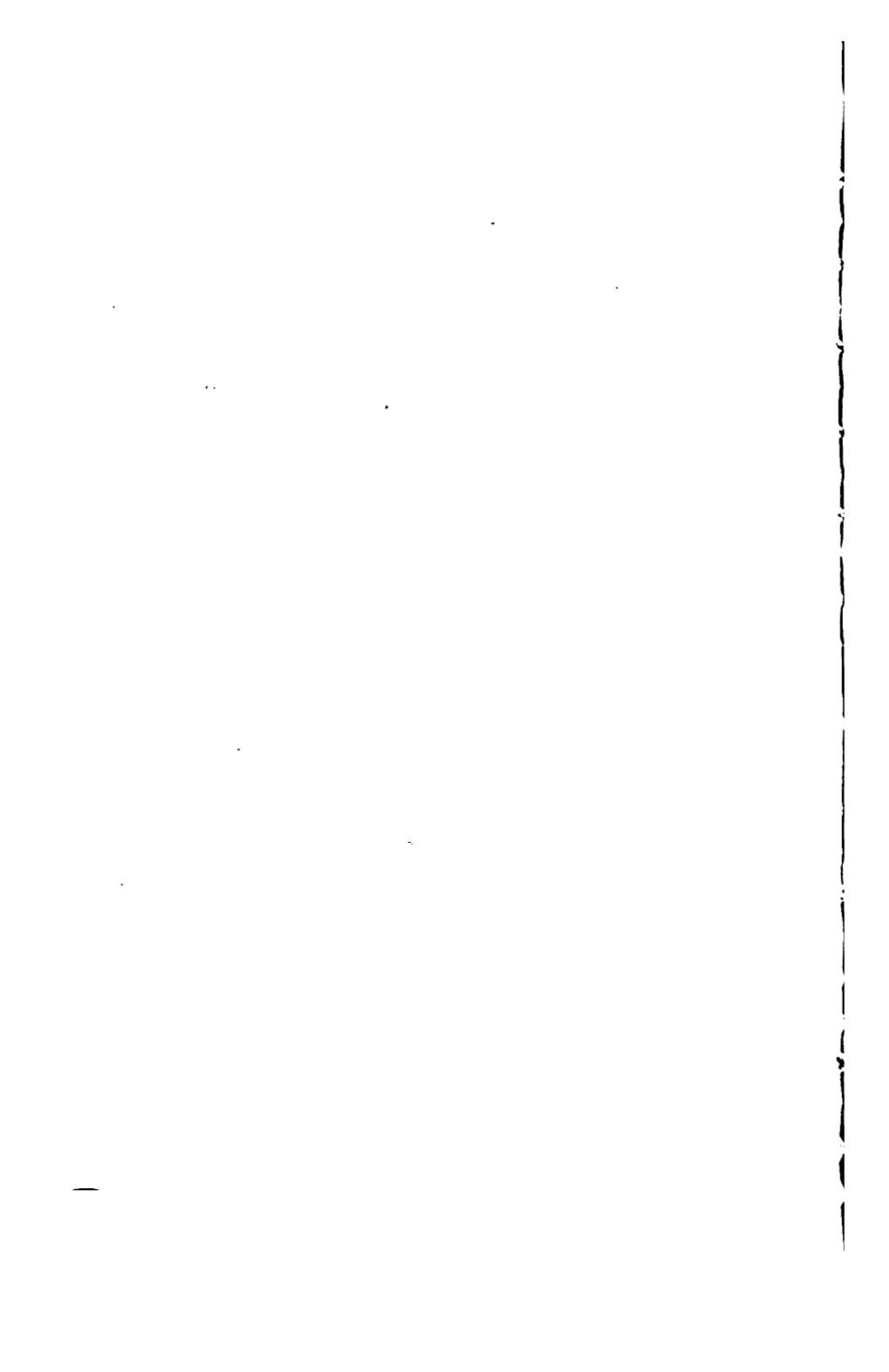
it with a certain affectation of insincerity, "on account of their presumptive saleableness," but also out of his deep admiration for Browning, Rossetti drew or painted in the years 1849-50 other themes of a romantic and mediaeval nature. Amongst them was his first illustration to Shakespeare, a scene from "Much Ado about Nothing," representing the happy lovers, *Benedick and Beatrice*, receiving the felicitations of those who had plotted their match.

From the "Vita Nuova" Rossetti took the incident of *Dante drawing an Angel on the Anniversary of Beatrice's Death*, executed first in pen-and-ink, and originally given to Millais. A water-colour of the same subject is of later date, 1853. The latter was bought by Mr. Thomas Combe, of the Oxford University Press, and was bequeathed by his widow to the Taylorian Museum, where it remains.

The "Vita Nuova" also furnished the subject of a small water-colour of 1849, representing *Beatrice at the Wedding Feast denying her Salutation to Dante*. The poet, with a friend grasping his arm as if to restrain him, stands watching a procession of figures clad in blue and green, and adorned with roses in their hair. A replica was painted for Mr. Ruskin in 1855. The central figure of the bridal procession is a portrait, easy to recognize, of Miss Elizabeth Eleanor Siddal, who first came into Rossetti's life at about this date. She, as one almost fears to repeat, so hackneyed is the story, was the daughter of a Sheffield cutler, and was employed in a milliner's shop off Leicester Square, where Walter Deverell discovered her one day when shopping with his mother. She was persuaded to sit to Deverell for his *Viola*, and later to Rossetti. Her portrait also occurs in a picture by Holman Hunt and in Millais's *Ophelia*.

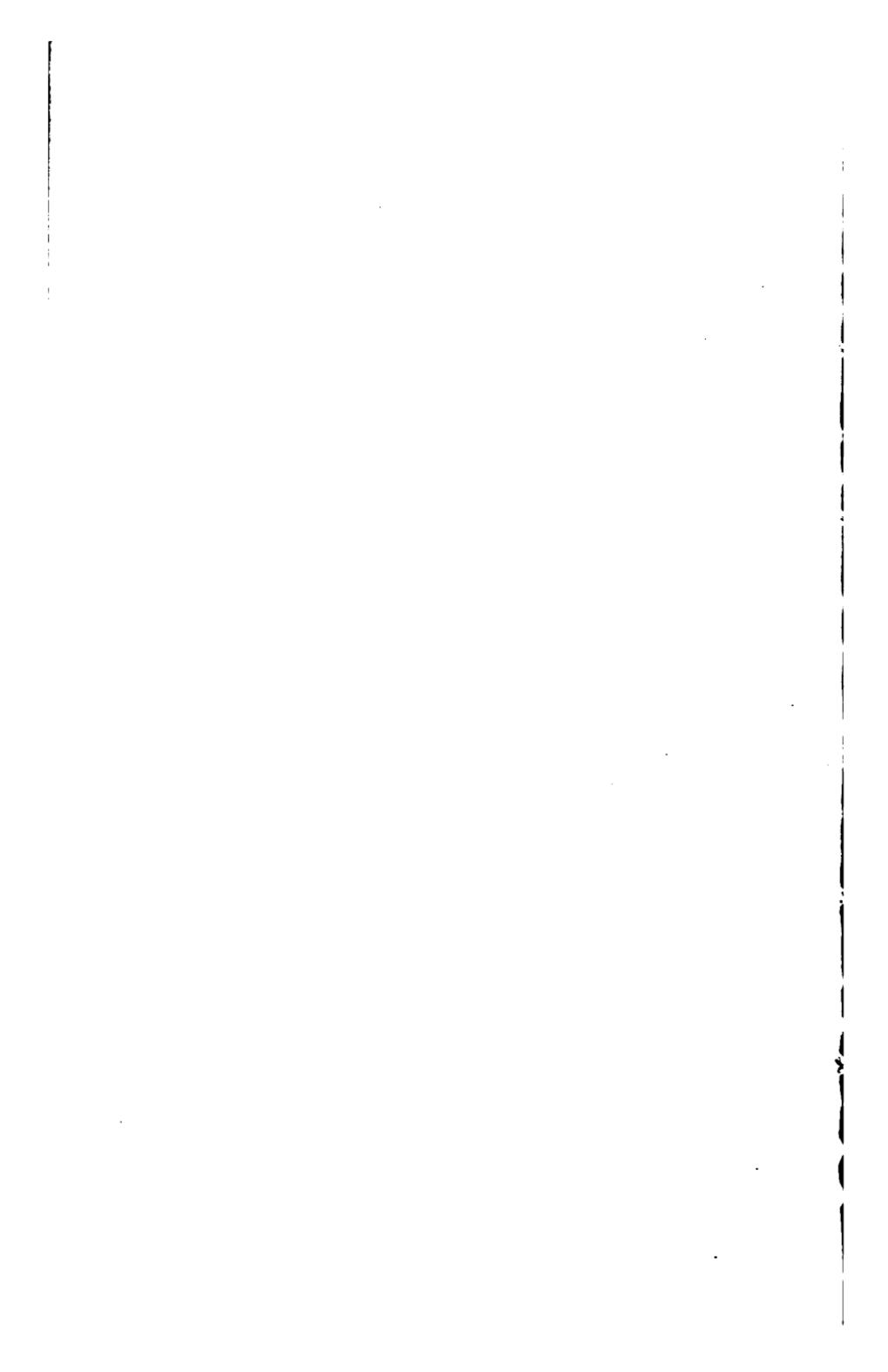
BORGIA







MISS SIDDAL, 1861



Both on account of her romantic history and her individual attractions, the personality of Miss Siddal has always exercised a delicate charm over those who love Rossetti. The following description is given of her by her brother-in-law, at the time when she and Rossetti first met: "Tall, finely formed, with a lofty neck and regular, yet somewhat uncommon features, greenish blue unsparkling eyes, large perfect eyelids, brilliant complexion, and a lavish wealth of coppery golden hair." With this brilliance of form and colouring went an unhappy, yet not uncommon, consumptive taint, which rendered her perpetually delicate.

Miss Siddal was the model for most of Rossetti's earliest and finest water-colours containing women, and probably for all his Beatrices except the last. A little later Miss Fanny Cornforth, a favourite model, who sat to Rossetti until almost the end of his life, began to appear at intervals in his pictures, notably as the woman in *Found*.

To resume the tale of early work, in 1851 Rossetti continued to be engaged on small subjects of a mediaeval or dramatic character. We have, for instance, the charming little group called *Borgia*, in which the famous Lucretia is seen seated with a lute in her hands, to the music of which two children are dancing. Over her shoulders lean on the one side the bloated Pope Alexander VI, on the other her brother Caesar, beating time with a knife against a wine-glass on the table, and blowing the rose-petals from her hair. Lucretia's white gown is of ample folds, with elaborate sleeves, looped up all over with coloured ribbons and bows, a device which so took Rossetti's fancy that he repeated it in *Bonifazio's Mistress* (1860).

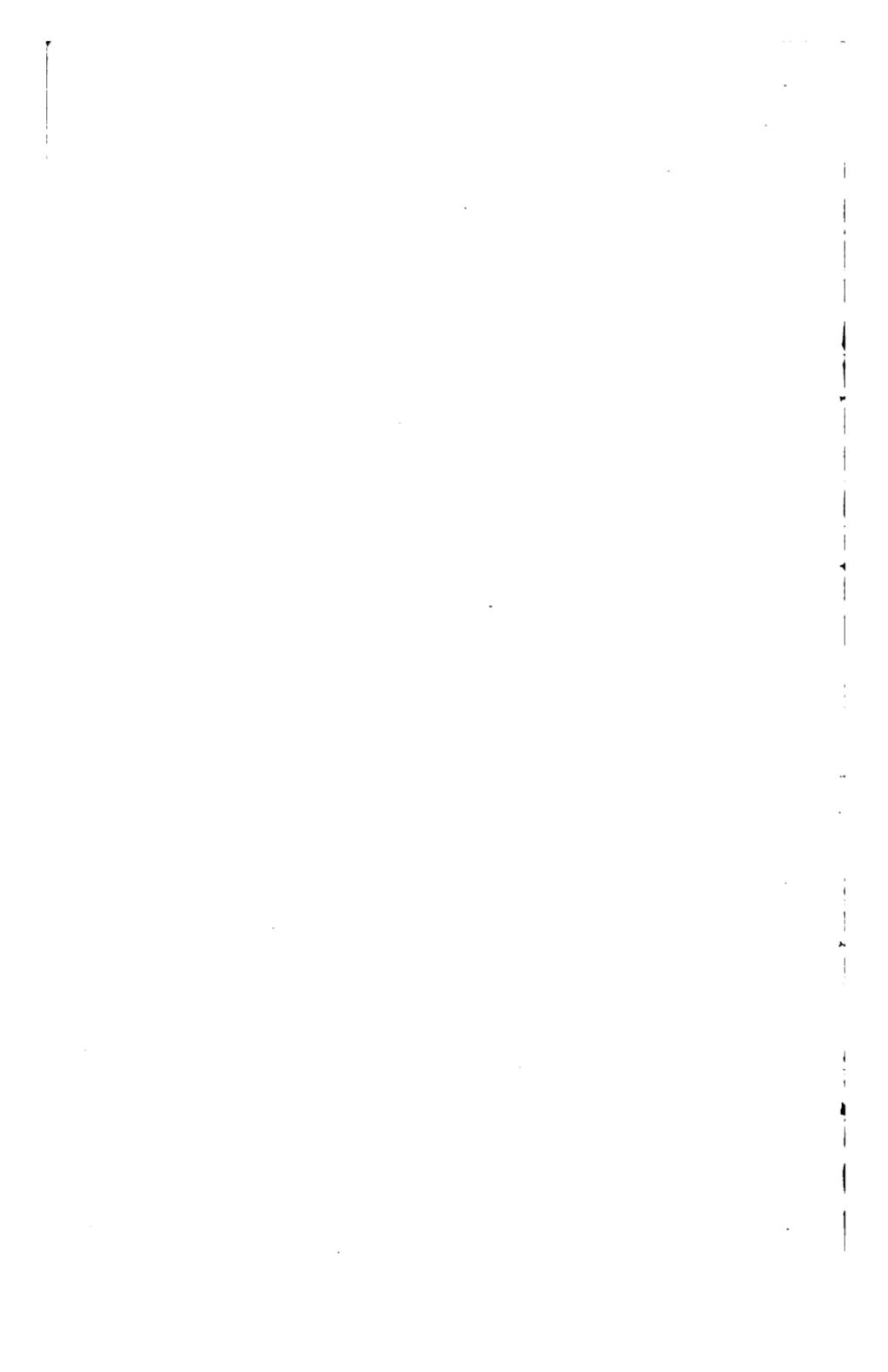
In the same year (1851) was produced the first design

for a subject of weird and ghostly conception, called *How they met Themselves*. This depicts a pair of lovers wandering at twilight in a wood, and suddenly confronted with their own doubles. The legend of the Doppelganger was one of a class of mysterious horrors which greatly appealed to Rossetti's imagination, and which fascinated him from boyhood. Few but he however would have dared to draw it, and fewer still could have succeeded with it. The first design just referred to, was drawn in pen-and-ink, and was destroyed or lost at an early date; but Rossetti redrew it in 1860 whilst at Paris on his honeymoon, and four years later painted two water-colour versions, one of which is reproduced here.

To the year following, 1852, belongs a remarkable water-colour, representing Giotto painting a famous portrait of Dante which was discovered on removing the plaster from the wall of the Bargello in 1839. The incident was impressed upon Rossetti as a boy, a copy of the portrait made by one of the discoverers having been sent to his father, and having passed into his own possession. Giotto is in dull red, with brocaded sleeves turned back. To his left is seated Dante, cutting a pomegranate in his hand, and gazing down with a rapt expression to where Beatrice is passing in a church procession. Her ruddy golden hair strikes a bright note at the bottom of the picture. Behind Giotto stands his master, Cimabue, watching the work which is to eclipse his; and behind Dante, in a gorgeous apparel of gold-embroidered black, leans his rival, Cavalcanti, holding in his hand a book of Guinicelli, symbolizing thereby the three generations of poets. The subject is intended to give expression to a stanza in Canto XI. of the "Purgatorio," on the waxing and waning of fame.

Giotto painting Dante's portrait





Nothing else of importance is catalogued under the year 1852, but in 1853 we come to one or two well-known designs and pictures. First may be mentioned the pen-and-ink drawing entitled *Hesterna Rosa*, founded upon the plaintive song of Elena in Sir Henry Taylor's "Philip van Artevelde":

"Quoth tongue of neither maid nor wife
To heart of neither wife nor maid,
'Lead we not here a jolly life
Betwixt the shine and shade?'

Quoth heart of neither maid nor wife
To tongue of neither wife nor maid,
'Thou wag'st, but I am sore with strife,
And feel like flowers that fade.'"

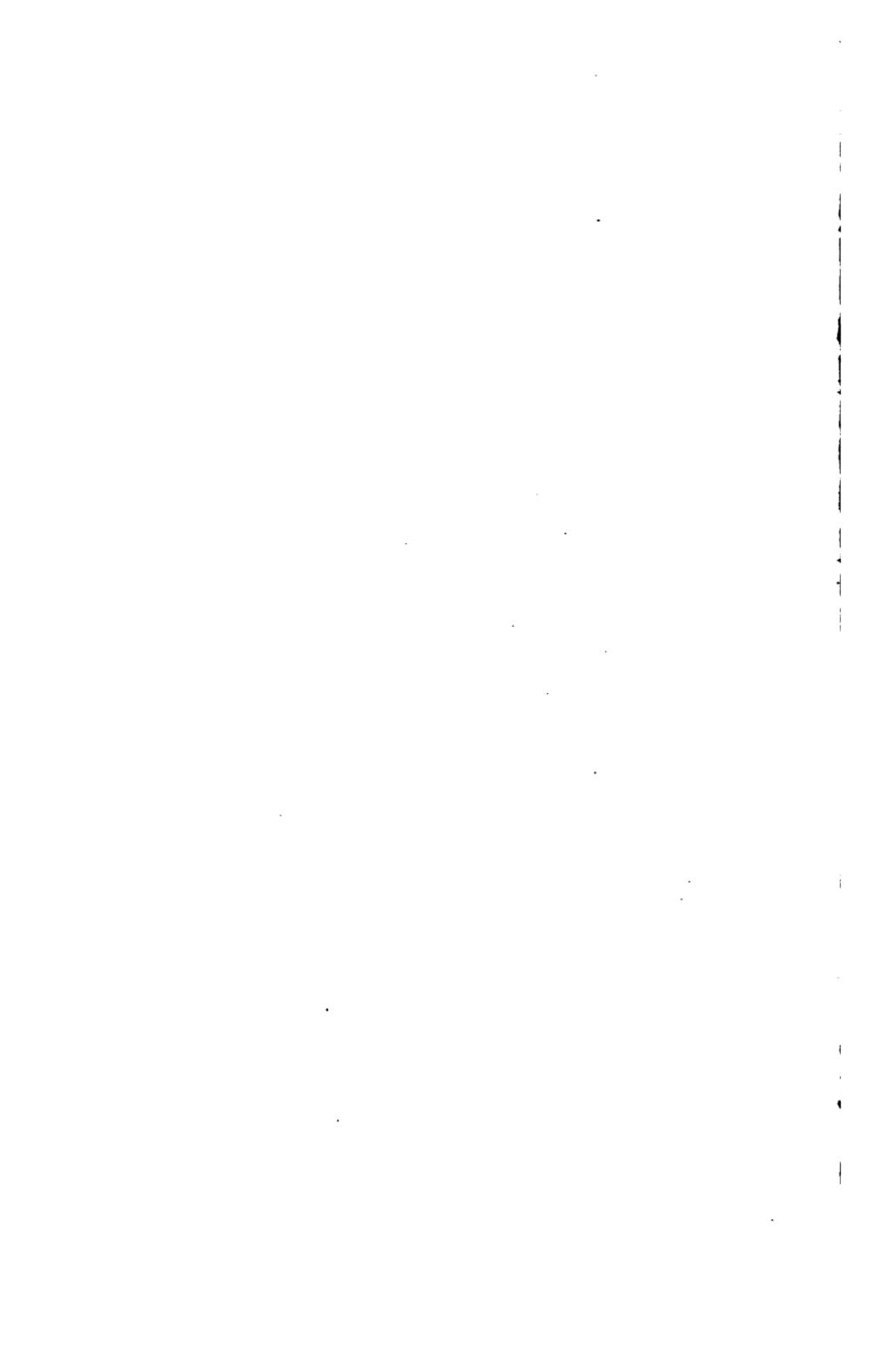
The scene represents two gamblers throwing dice, and their mistresses, one of whom in a fit of shame is covering her face. She is the "yesterday's rose." The other clasps her arms round the neck of her lover, and is singing a merry song. An innocent little child near by is touching a lute, and Rossetti has completed the other aspect of the scene by putting in an ape scratching itself, a Düreresque touch which he added also in the little *Borgia* group. A water-colour version of the same subject was painted in 1865, and a larger version, bearing the title *Elena's Song*, was painted in 1871.

A little water-colour sketch called *Carlisle Wall*, belongs to 1853. It was originally named *The Lovers*, and the inscription states that it was done at Carlisle. Mr. Tebbs, the late owner, gave the picture the name it commonly bears, probably because the rich sunset effect behind the figures on the tower suggested to him the ballad line, "The sun shines red on Carlisle wall."

This sketch was made during the course of a visit to William Bell Scott at Newcastle in June and July of 1853. Rossetti had made Bell Scott's acquaintance in the same way as he made Browning's and Madox Brown's, by the simple process of writing to him. He had seen some verses that he admired, and that was enough. For many years, indeed to the end of Rossetti's life, Bell Scott remained a staunch and helpful friend. Why in his reminiscences he should have recalled so many things to his friend's discredit and forgotten so many that were pleasant is hard to explain. At the period in question Rossetti must have been a delightful companion for anyone with a sense of humour and a not too rigid devotion to rules. His letters are of the gayest kind, rather in contrast to his pictures, which were apt from the very first to be sombre. He chaffs his sister Christina unmercifully for her supposed melancholy disposition, and illustrates his point with caricatures; his letters about patrons are almost scandalously flippant, and he makes fun of all his friends in turn with youthful impartiality and candour. That he was adored in his own circle is certain. The sober Hunt, when the emigration craze had begun to lay hold of the little group of struggling friends, and threatened to involve him also, thought first of the wrench of leaving Rossetti. "I know him," he wrote, "to be in the same land somewhere, and that at any time he can be found out and spoken with if necessary, and that is enough." Deverell worshipped him, and we shall see a little further on what Madox Brown, testy and sharp-tempered as he was, could put up with for his sake. This was the real Rossetti, before ill-health and a long course of vitiating drugs had wrecked his nervous system, and this is the Rossetti that we have to imagine in connection



HESTERRNA ROSA



with one of the most brilliant groups of literary men and artists that this country has produced.

After leaving Newcastle and the north Rossetti went to Coventry and walked to Stratford, an exceptional feat of energy for him. At Coventry he made an amusing little pen-sketch of a girl trundling a baby in a sort of barrow, which fetched several guineas at the late Mr. Boyce's sale. This glimpse at the lighter side in art was also exceptional, and he emphasized it by writing to a relation: "Would it not make a capital picture of the domestic class, to represent a half dozen of girls racing the babies entrusted to their care—babies bewildered, out of breath, upset, sprawling at bottom of the barrow, etc., etc.!" A harrowing picture it would have been for mothers.

The starting of *Found* is one of the most memorable events in connection with the year 1853. Tradition has always had it that the subject—a countryman or drover recognizing in a fallen woman of the streets his own lost sweetheart—was founded on a ballad by William Bell Scott called "Rosabell." Scott himself made out some kind of grievance against Rossetti for professing to paint the poem and then not doing so; but in point of fact hardly any connection exists between picture and poem beyond the root of the subject-matter, and the picture was begun before the incident which Bell Scott mentions in support of his complaint.

Found was commissioned by a Mr. MacCracken, who was also the purchaser of *Ecce Ancilla*, in 1853, and several studies were made for it. There were also various drawings for the figures of the man and the girl; but the picture was not properly begun until the following September, when Rossetti started painting the brick wall at Chiswick, where his friends the Keightleys lived. A month later he

installed himself with Brown, near Finchley, for the purpose of painting the calf in the cart which the countryman is taking to market. The details of this visit, and its inconvenience, are given in a characteristic passage from Brown's diary, which is interesting for the general light thrown on Rossetti's methods and his easy-going relations with his friends.

"*1854, October 6th.* Called on Dante Rossetti. Saw Miss Siddal, looking thinner and more deathlike and more beautiful and more ragged than ever; a real artist, a woman without parallel for many a long year. Gabriel as usual diffuse and inconsequent in his work. Drawing wonderful and lovely Guggums one after another, and his picture never advancing. However he is at the wall, and I am to get him a white calf and a cart to paint here; would he but study the *golden one* a little more. Poor Gabriello. . . ."

"*November 12th.* Gabriel . . . getting on slowly with his calf. He paints in all like Albert Dürer, hair by hair, and seems incapable of any breadth; but this he will get by going over it from feeling at home. From want of habit I see Nature bothers him, but it is sweetly drawn and felt."

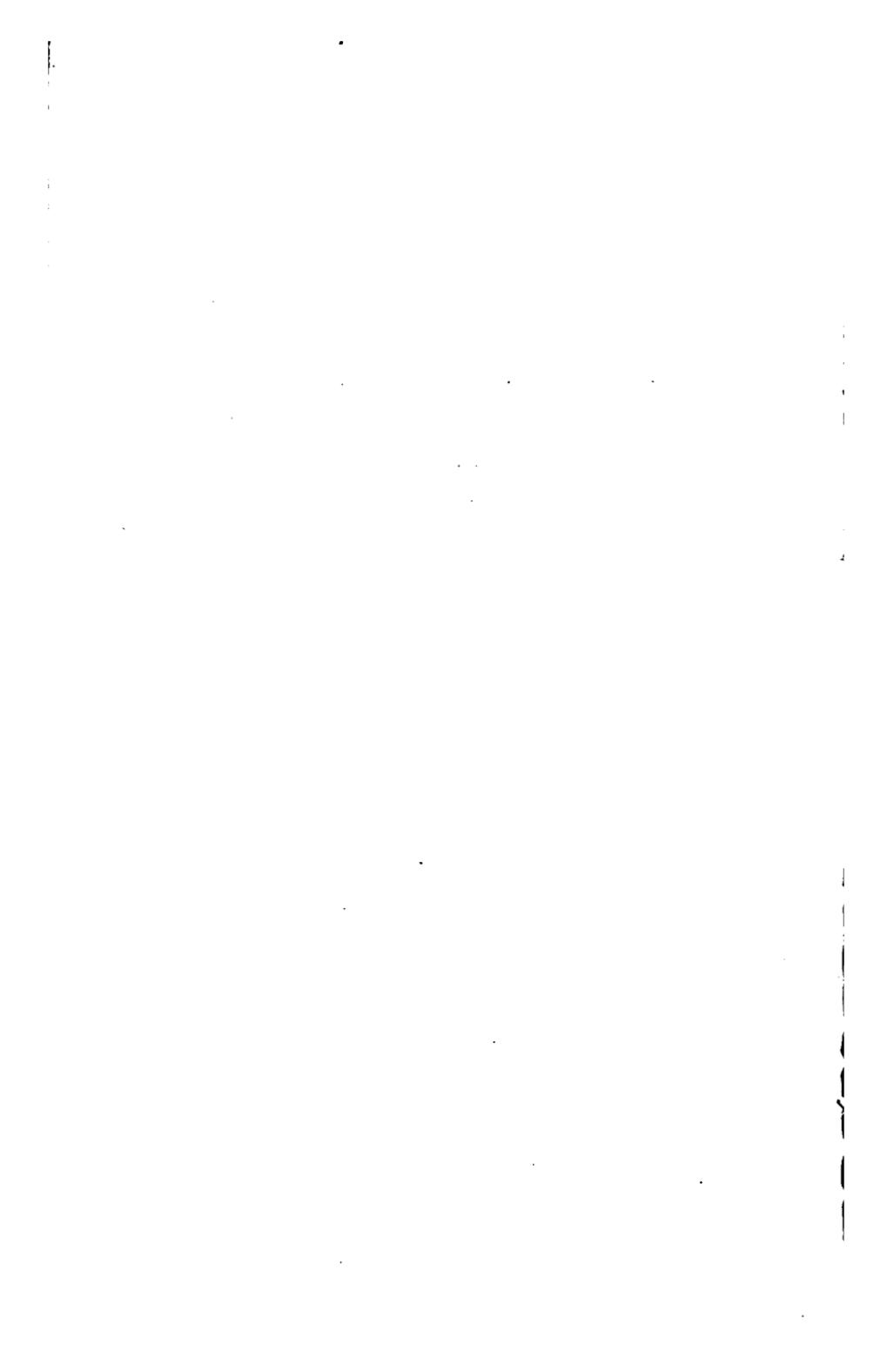
"*November 27th.* Saw Gabriel's calf; very beautiful, but takes a long time. Endless emendations, no perceptible progress from day to day, and all the time he wearing my greatcoat, which I want, and a pair of my breeches, besides food and an unlimited supply of turpentine."

"*December 16th.* Gabriel not having yet done his cart, and talking quite freely about *several days yet*, having been here since the 1st November, and not seeming to notice any hints. . . . Emma being within a week or two of her confinement, and he having had his bed made on the floor in the parlour one week now and not getting up till 11, besides my finances being reduced to £2 12s. 6d. which must last till 20th January, I told him delicately he must go, or go home at night by the 'bus. This he said was too expensive. I told him he might ride to his work in the morning and go home at night. This he said he should never think of. . . . So he is gone for the present."

Found was never finished. "It was," writes Mr. W. M.

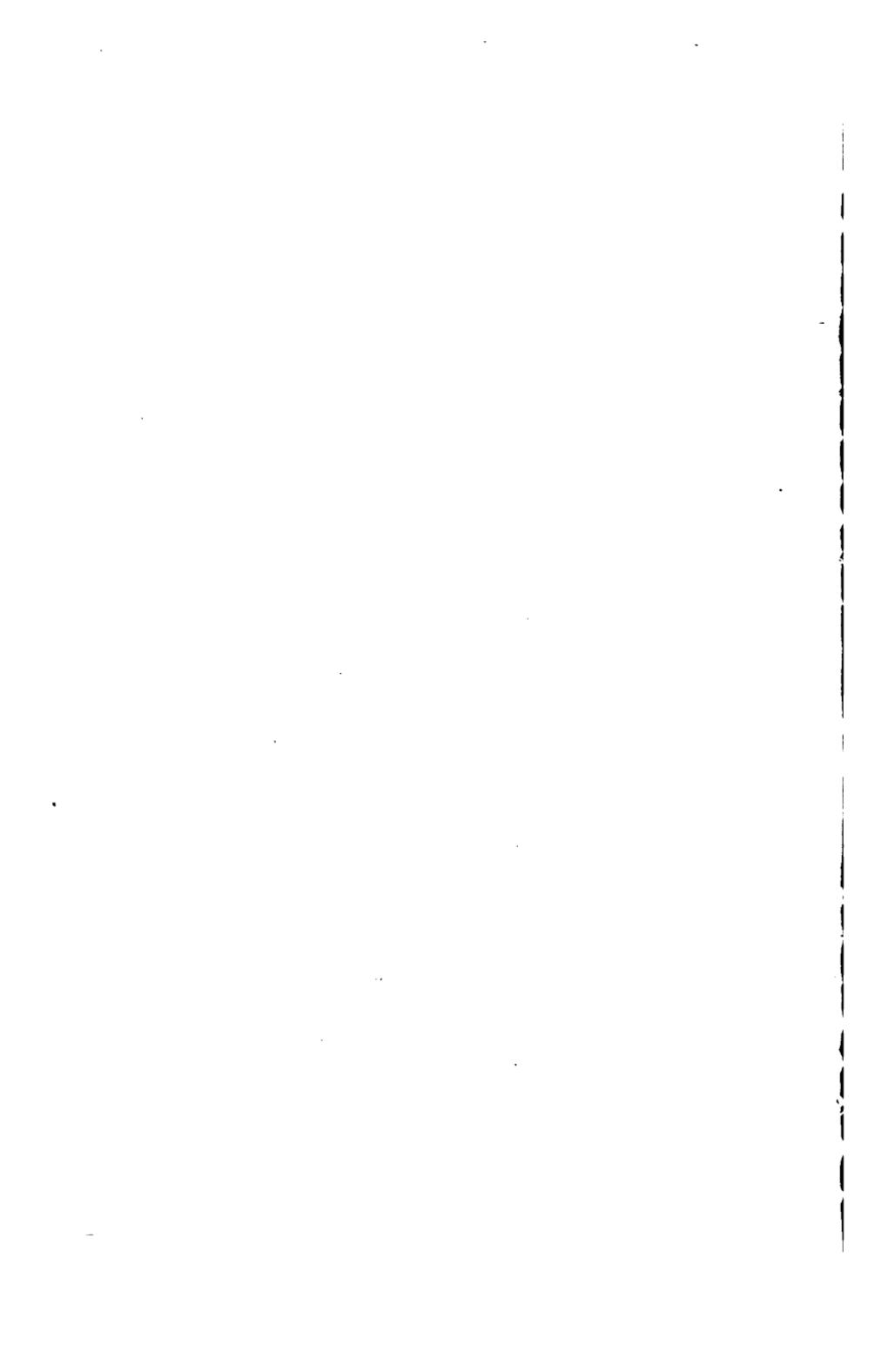


FOUND





STUDY FOR "FOUND"



Rossetti, "a source of lifelong vexation to my brother and to the gentlemen, some three or four in succession, who commissioned him to finish it." The perspective, always in elaborate compositions a difficulty for Rossetti, resolved itself into a checkmate at an early period, and though the figures were altered, and though Mr. Frederick Shields once made special studies for the pavement edges, nothing could be satisfactorily done with it. The wall, the girl's head, and the cart with the calf remained as an eloquent testimony of Rossetti's efforts to produce a really valuable modern picture, with a lesson in it, and these were priceless as mementoes of his early work. Moreover, in his latest years he practically completed the group. After his death, Sir Edward Burne-Jones consented to give a sort of finish to the picture by washing in blue sky, and this he has done all over the space where the churchyard railing was meant to come, showing that this had been left blank. In its half-completed state the picture passed into the possession of Mr. William Graham, who had last commissioned it, and after his death it went to America.

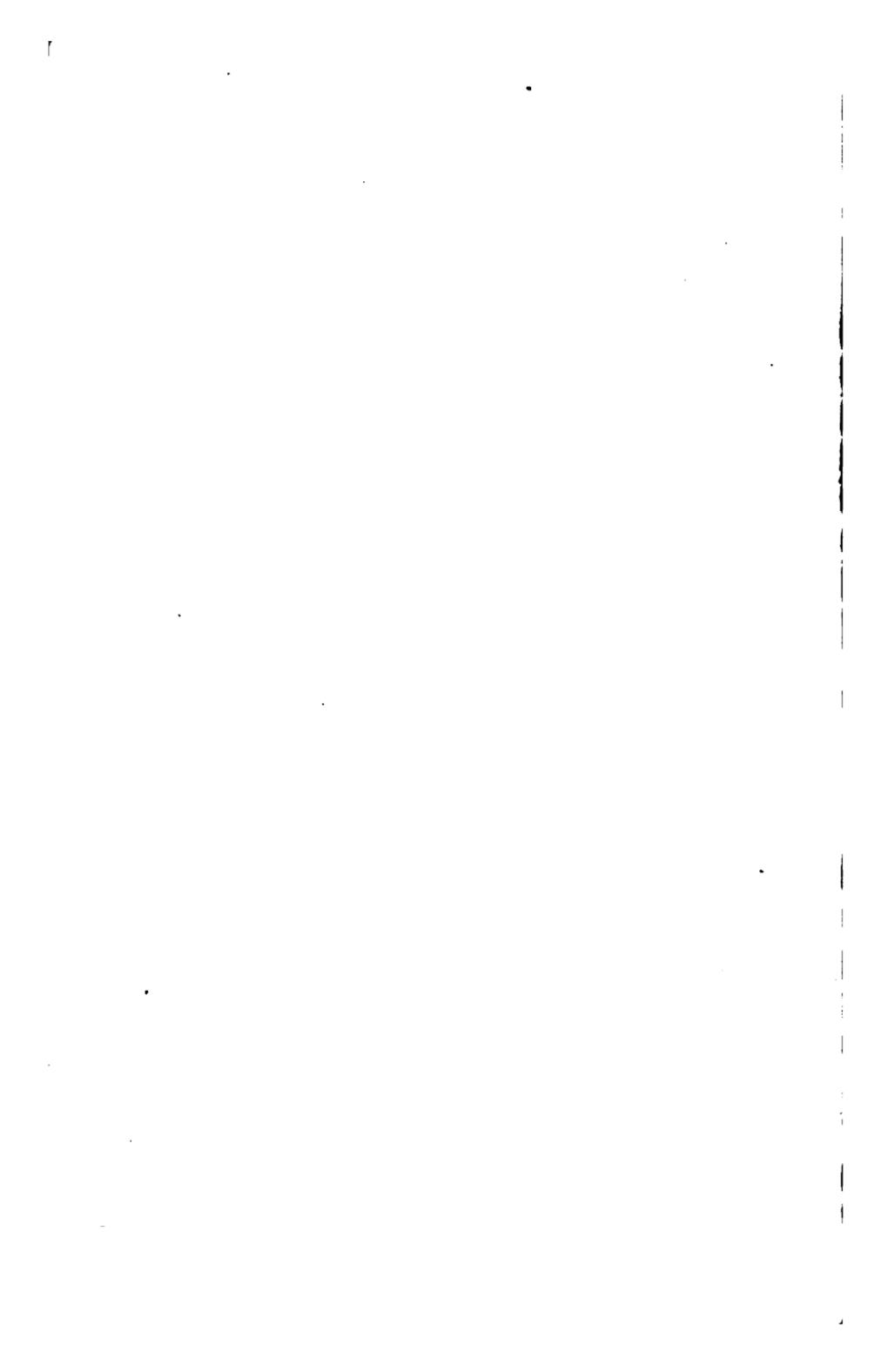
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A short note on Rossetti's movements during the period just covered may be given here. We left him in 1848, after a few months' work at Madox Brown's, sharing a studio with Holman Hunt in Cleveland Street, Soho, and painting at the *Girlhood of the Virgin*. The picture was finished in a studio which he shortly afterwards took for himself at No. 72, Newman Street, over a dancing academy familiarly referred to as "the hop shop." The proprietor of the house going bankrupt, Rossetti's goods and those of a friend, the American poet Thomas Buchanan Read, by the harsh law of the time underwent

distraint in August, 1850. Upon this Rossetti moved two doors away to No. 74 in the same street, where he remained until the beginning of 1851, when he took in common with Deverell the first floor rooms at No. 17, Red Lion Square—the rooms which Morris and Burne-Jones occupied subsequently from 1856 to 1859, and which served as a cradle for the famous firm. In May of the same year Rossetti moved again, and for a time quartered himself once more upon Madox Brown at No. 17, Newman Street, near his old studio. His next move was a more permanent one. In November, 1852, he took a set of rooms at 14, Chatham Place, Blackfriars, on a site now cleared away, overlooking the river and presenting other advantages. Here he remained for nearly ten years, including the brief two years of his married life, and here he accomplished what many judges consider the most interesting portion of his work. To those who knew Rossetti in his youthful days the Blackfriars rooms are a keen and poignant memory, bound up with one of the most attractive personalities it could ever have been their fortune to meet, and sweetened by the recollection of that other gracious presence, the frail and beautiful Miss Siddal. When Rossetti took these rooms he gave up, for the first time, living at home with his father and mother in Arlington Street, Mornington Crescent, whither the family had removed from Charlotte Street in 1851. He had, therefore, acquired a certain measure of independence as a painter, which went on increasing with each successive year as generous or wealthy patrons attached themselves. That his progress in this respect was slow, and that for many years he was reduced to selling water-colours of priceless beauty for comparatively trifling sums, was the result partly of a determina-



MISS SIDDAL
FROM A DRAWING AT SOUTH KENSINGTON MUSEUM



tion which he formed never to exhibit his work or allow it to be exhibited by others. This resolve, which later on became a sort of mania, is said to have been due in the first instance to the discouraging reception of *Ecce Ancilla Domini* in 1850. For a long time, of course, it prevented his being known at all or appreciated by possible purchasers, and his work circulated amongst a narrow circle of artistic friends, or was bought up by casual and temporary patrons, of whom he was lucky in securing a fairly continuous series. In the days of his greatness it may have had an opposite effect by arousing curiosity, and producing a feeling of pique. Buyers were attracted towards a man who was notorious for despising the public eye, and whose work was spoken of with bated breath as something supremely precious. With some few exceptions, however, it is essential to remember that Rossetti's work was absolutely unseen by the public, who became acquainted with him as a poet long before they knew him even dimly as a painter. The effects of this ignorance are still discernible. Even after two great exhibitions of his works in London, and after the publication of a wide selection from his designs, there are people who believe that Rossetti never painted but from one model, and that all his pictures are distinguished by impossible lips and a goitrous development of neck.

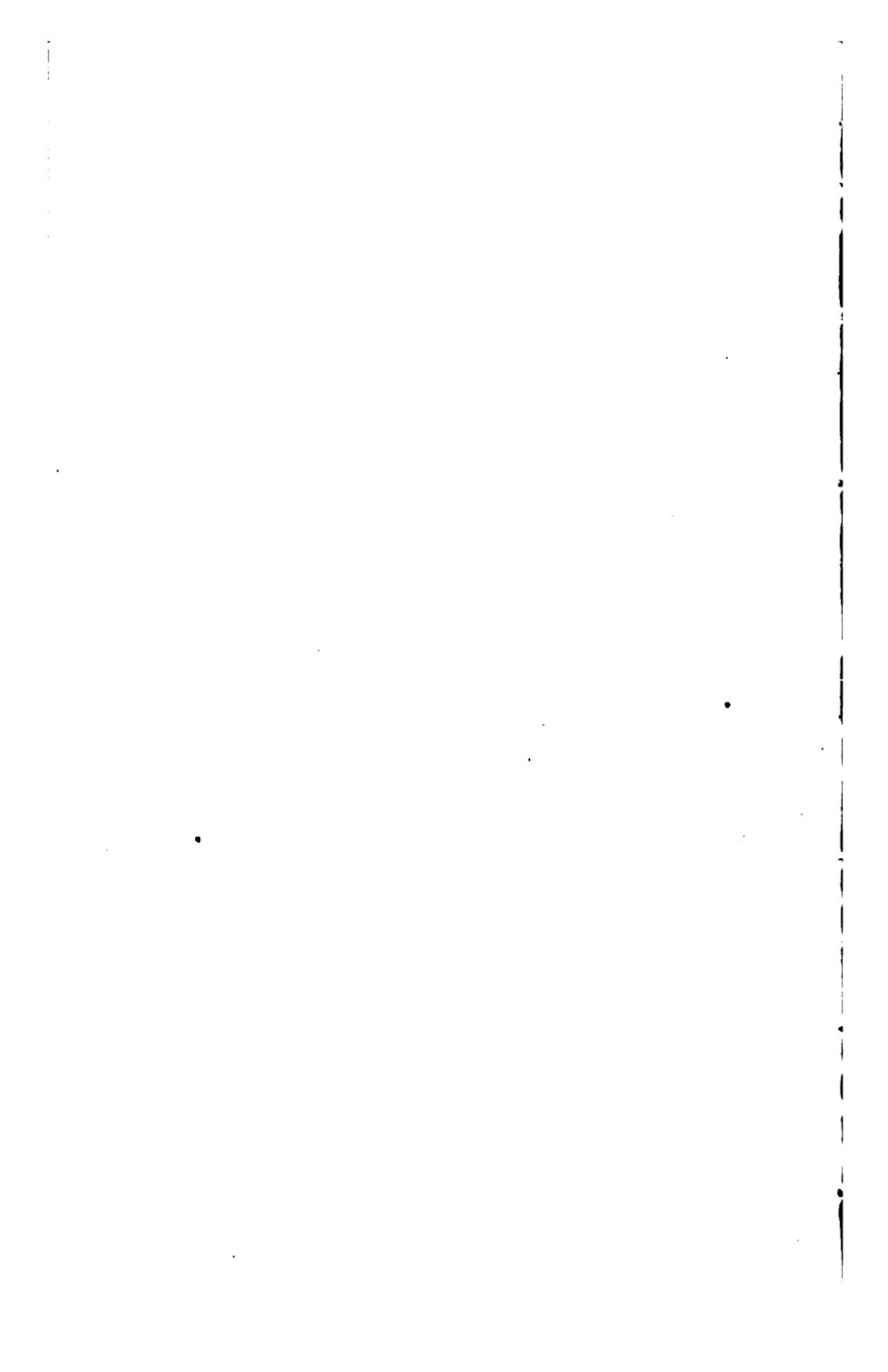
CHAPTER IV

FRIENDSHIP WITH RUSKIN.—MARRIAGE, AND DEATH OF MRS. ROSSETTI

WITH the year 1854 Rossetti's life entered upon a new phase. This was the first year of his memorable connection with Ruskin. At the same time he had by now engaged himself to marry Miss Siddal, whose companionship and whose health became, for the next eight years, the most absorbing facts in his private life. To speak of Ruskin first, his was no ordinary friendship, but a curious combination of patron, friend, and mentor, not a little suggestive of the benevolent god in the background of a classical drama. If Rossetti had been a common man, living an ordinary life and working on regular lines, such a connection would have been, as he jocularly described it once, "in a way to make his fortune." For Ruskin was willing to buy within certain limits almost everything that Rossetti produced, or to sell it to others, and was ever ready to propose congenial themes. Furthermore, having taken a great fancy to Miss Siddal, and admiring her poetic and artistic gifts, which had grown in a remarkable way under Rossetti's tuition, he tried to make an arrangement whereby he should purchase all her work also, paying a minimum sum of £150 a year. For a long time, in fact, this arrangement was carried out. In Miss Siddal's precarious state of health, necessitating



MISS SIDDAL AT AN EASEL



constant change with periods of rest, such a proposition was obviously a tactful way of offering to contribute towards her expenses; and there is no doubt that Ruskin's help at this critical period was invaluable, and that without it the young couple would have suffered even more struggling times than they did. For Rossetti was hopelessly and heedlessly unthrifty, flush of money one day, out-at-elbows the next, borrowing from the needy Brown, putting off the day of repayment, and invariably anticipating with the greatest ingenuity any money to be earned from commissions. The Ruskin letters which have been published, throw an interesting light upon this butterfly existence.

No one can read these letters without feeling that there breathes through them a spirit of wonderful generosity and kindness, unmixed with a single mean thought or secondary motive. He never tried to get a drawing more cheaply than the market price, or to sell it at a higher without sending the difference to the artist. The wiles of the bargainer were foreign to him, and even in conferring kindnesses he is at evident pains to conceal the obligation. On the other hand he had, in private as well as in his writings, a vigorous mode of expression not always meant to be taken seriously, and a dogmatic way of criticising what he did not like, and of suggesting alterations, which some men might not have resented, but which Rossetti in time could not bring himself to bear. "You are a conceited monkey," he writes once, when an alteration had displeased him, "thinking your pictures right when I tell you positively they are wrong. What do *you* know about the matter, I should like to know?"

Still, against such episodes as this must be set the genuine admiration which Ruskin had for Rossetti's work

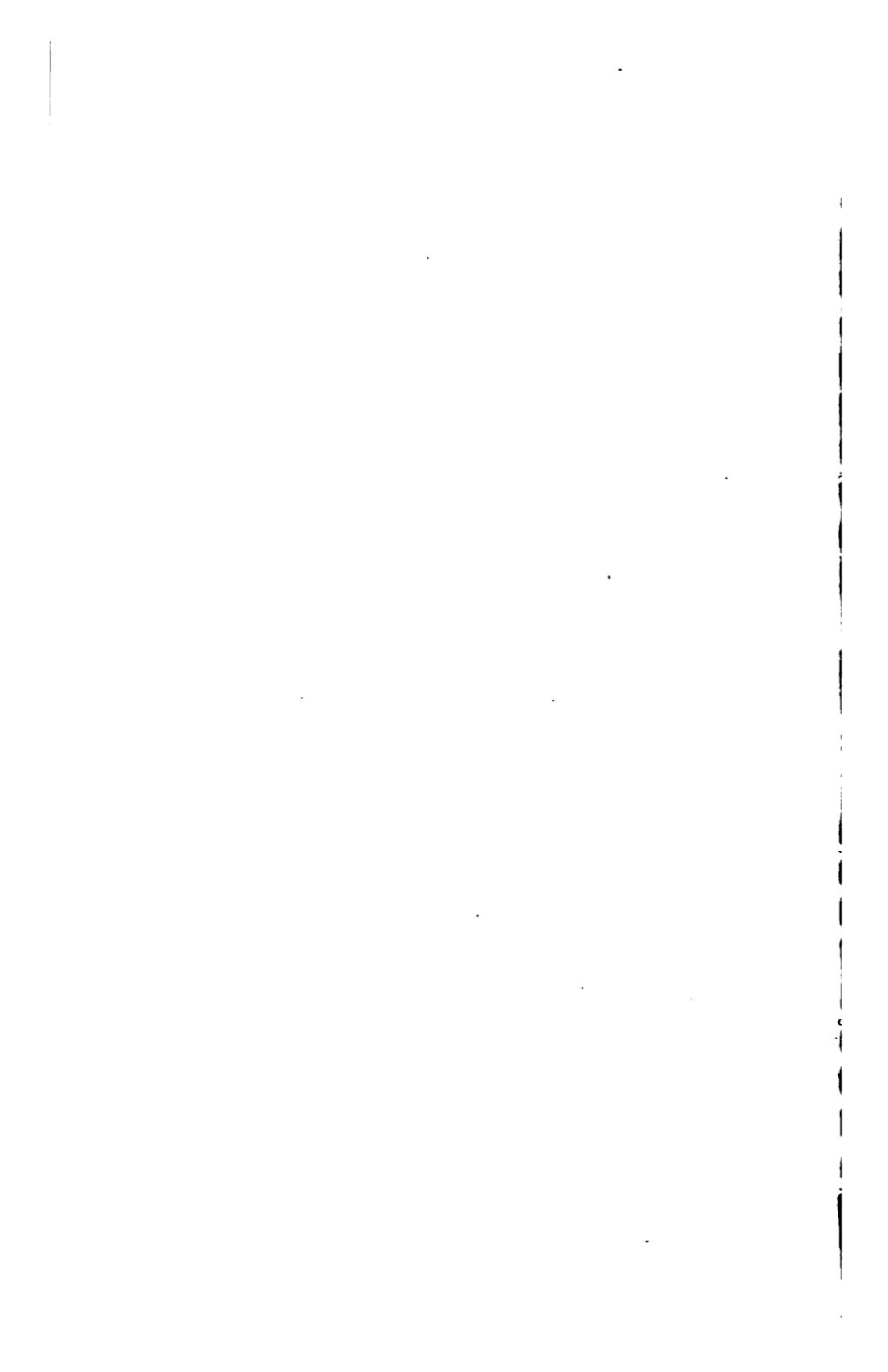
of this period and up to, perhaps, 1865, when he had practically abandoned the romantic compositions of his youth, with all their charm and *naïveté*, and adopted riper and more sophisticated modes of expression. This admiration has been fully recorded in his serious writings and lectures,—as for instance when he says:

“I believe that Rossetti’s name should be placed first on the list of men, within my own range of knowledge, who have raised and changed the spirit of modern art; raised in absolute attainment changed in direction of temper.”

Nor was Rossetti, though he may have chafed at the criticisms lavished upon his work and methods, a backward or half-hearted friend. He speaks in a family letter of Ruskin as the best friend, with one or two exceptions, that he had ever made, and up to the limits of his capricious nature he evidently took genuine pains to please him. The fact of the intimacy lasting a full eight years proves this. It came to an end gradually and without any open disagreement, from the purely natural circumstance that Rossetti was developing upon his own lines and had too much independence to subject his genius permanently to the fixed ideas of any critic, however eminent. Other causes as well may have helped to determine the inevitable. Marriage, especially in the case of self-absorbed natures, is an effectual solvent of old ties; and in addition to marriage Rossetti had his constant anxiety for his wife’s health to occupy him. So it came about that the two fell apart, and whether we should count it loss or gain we cannot entirely tell, saving as a matter of sentiment. The long duration of the intercourse, and its closeness for so many years, are points to be borne in mind in judging of Rossetti’s character; for an unfair impression of him might easily be got from the Ruskin



THE QUEST OF THE GRAIL
BY MISS SIDDAL.



letters, which, besides revealing only one side of the correspondence, are so scattered in date as to convey a false idea of the length of time they cover, and by consequence a false idea of the rapidity of the *dénouement*.

A difficulty about the friendship with Ruskin which cost Rossetti some unpleasantness was the marked antipathy existing between the critic and Madox Brown, which Rossetti tried in vain to bridge over. Ruskin ignored Brown's pictures, and Brown, who was vain and touchy for such a great man, whether he suffered directly or not, felt the slight very deeply. In company, where the two were often bound to meet, he could with difficulty prevail upon himself to be civil, and Rossetti finally had to accept the circumstances, and veil all mention of his new acquaintance in jocular allusions to the "Great Prohibited."

Before passing from the subject of Ruskin it is interesting to note that he enlisted Rossetti as an active helper in the scheme promoted by Frederic Denison Maurice for bringing art into the East end. Rossetti kept on his class for very nearly four years, and then it was taken over by Madox Brown. His method of teaching has been described by one who attended his lectures, and who himself derived benefit from them. He began at once with colour. As in his own personality and his own work, light and shade, drawing, and everything else was subservient to colour. Without troubling about the grammar of design he gave his pupils nature to copy and showed them how to copy it. In his own pithy language he wrote to a friend:

'You think I have turned humanitarian, but you should see my class for the model! None of your *Freehand Drawing Books* used! The British mind is brought to bear on the British *mug* at once, and with results that would astonish you.' A later generation has come to see

wisdom in Rossetti's method, and has introduced it successfully under government auspices in elementary schools.

In 1860 Rossetti and Miss Siddal carried out their long projected plans of matrimony, which had been delayed by the latter's illness, by uncertain prospects, and perhaps also by a final want of resolution on Rossetti's part.

The marriage took place on May 23rd, and the young couple went for their wedding trip to Paris and Boulogne. On their return they took a cottage at Hampstead, while the rooms at Chatham Place were extended by opening a door into the adjoining house. The independent bachelor habits to which both were accustomed made life as Bohemian and irregular after marriage as before it. Men friends came and went as they pleased; tavern dinners relieved the strain of studio work, and little if any respect was paid to the conventions of social intercourse. Mrs. Rossetti's delicate health alone made it impossible for her to go about much, except amongst devoted and intimate friends, the chief of whom in these days perhaps were Algernon Charles Swinburne and the Madox Brown and Morris families. The acquaintance with the first and last mentioned of these dates from the Oxford episode of 1857-8, which there will be occasion to deal with in reviewing Rossetti's work during the years so briefly outlined in the foregoing pages. In May, 1861, Mrs. Rossetti gave birth to a child, still-born, and her slow recovery, added to the phthisical troubles with which she was afflicted, induced a severe and wearing form of neuralgia. For this she was prescribed laudanum, of which, on the night of February 10, 1862, she unhappily took an overdose. Poor Rossetti, on returning home from the Working Men's College, where he had been lecturing,

MARRIAGE, AND DEATH OF MRS. ROSSETTI 41

found his wife already past recovery, and, frantic with anxiety, rushed off to Highgate Rise to summon the ever-ready assistance of Madox Brown. The following morning she died, after but two years of married life clouded with illness; and for a time at least her loss deprived Rossetti of all capacity for work and almost of all interest in his art. The most touching event in his whole career of swift and flame-like emotions is the sudden impulse which led him, as his wife's coffin was being closed, to bury in her beautiful hair of gold the drafts of all his early poems, which at her request he had copied into a little book. Scenes such as these are not suited for a biographer, still less for one who is only concerned with biography in so far as it binds and illustrates the artistic record. Some poets might dare to touch them ; but no poet yet has tried to put into words the dramatic intensity of grief which was expressed in this now historic sacrifice to the memory of Rossetti's dead wife.

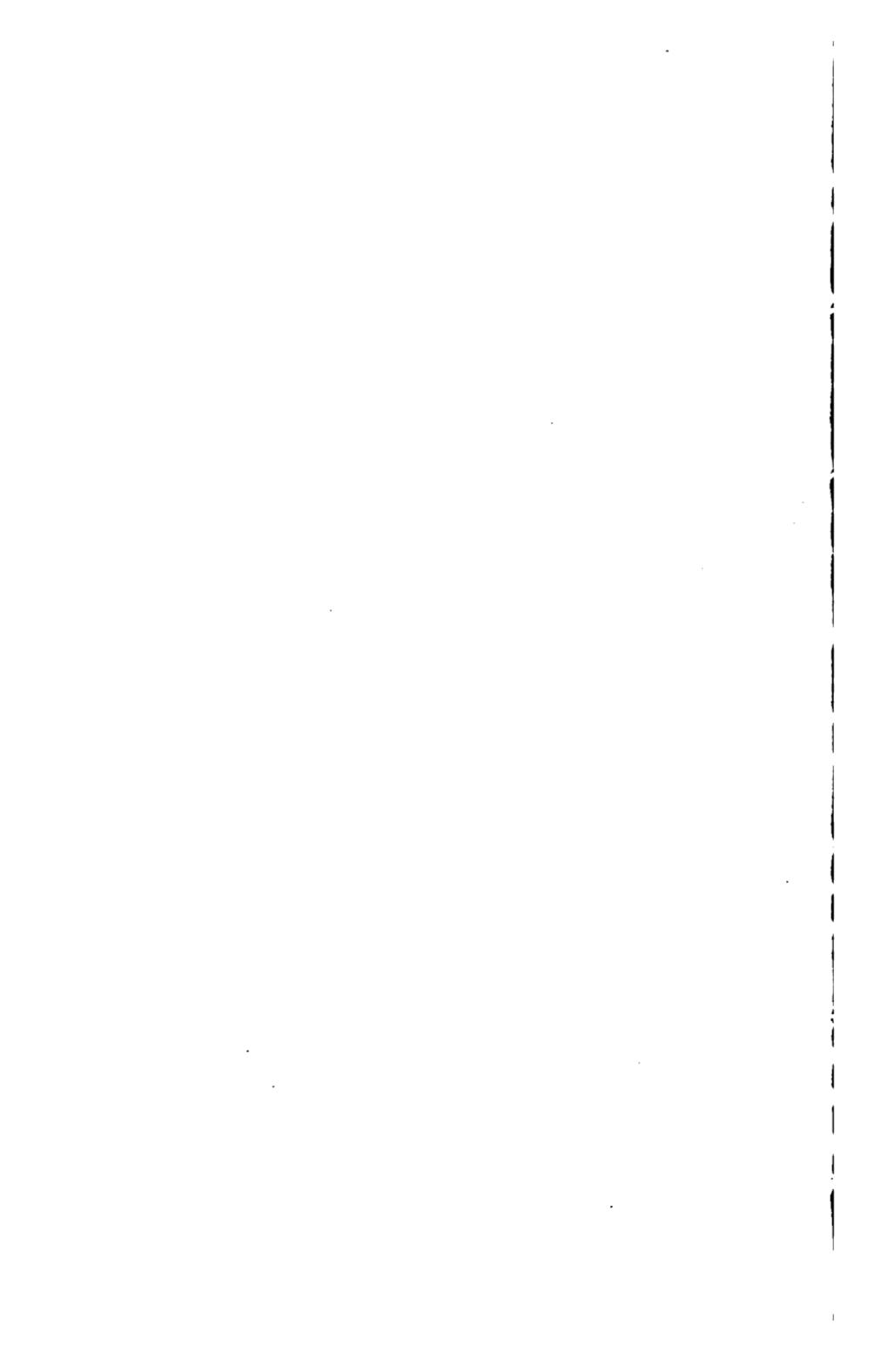
CHAPTER V

WORK FROM 1854 TO 1857

R OSSETTI'S work, during the earlier part of the period we have been glancing through, was of a particularly interesting, and towards the latter end of a sufficiently varied character. In range of subject it belongs to the category described in Chapter III, with the important addition that now for the first time is added to his sources of romantic inspiration the "Morte Darthur" of Sir Thomas Malory. This cycle of old Celtic legends had been for many years practically a sealed book in England, and its popularity to-day is largely owing to the interest revived in it by Rossetti, and later by the famous group of Oxford friends, including William Morris and Edward Burne-Jones. Tennyson became infected from the same source, and produced the first set of the "Idylls of the King" in 1859; but Rossetti had become acquainted with Malory by 1854, which is the date of that strange, sad little water-colour, *King Arthur's Tomb*, representing, in an imaginary scene, Launcelot bidding a last farewell to Guenevere. With the exception of some portraits, including a lately-discovered head of Miss Siddal in water-colour, only one other drawing by Rossetti, to my knowledge, bears date 1854—a little sketch of *The Queen's Page*, from Heine, done for William Alling-



KING ARTHUR'S TOMB

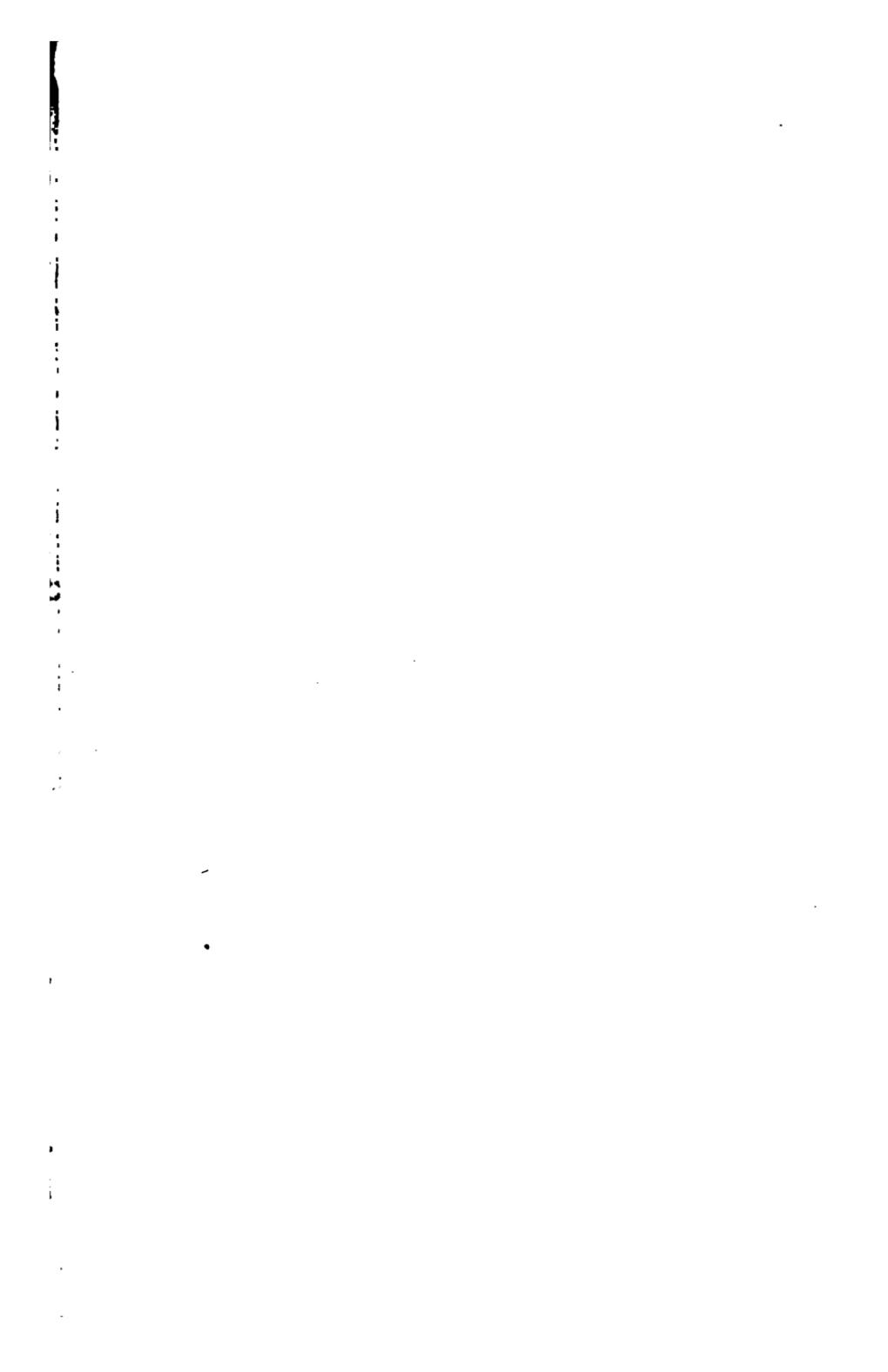


ham to illustrate his translation of the lyric. The fact is that Rossetti had in hand a large number of drawings which were continually put on one side as fresh work accumulated or fresh ideas crowded into his restless brain, and were often not finished until many years later. The statement could easily be verified, that many, if not most, of Rossetti's later pictures were planned during these early strenuous years of his life. No one will ever know what piles of unused studies and drawings were destroyed in the periodic excavations of his studio, or during his frequent removals, but one visitor of about this time, Sir Edward Burne-Jones, has recorded his amazement at the number which littered the floor and every available corner.

With so many conflicting subjects occupying Rossetti's thoughts, with many months spent upon *Found*, and taking into consideration as well those drawers-full of "wonderful and lovely" Miss Siddals, which Madox Brown and Ruskin so admired, it is not to be wondered at that the actual finished work of these early years was sparse in quantity and slight in quality—much slighter, for instance, than the two religious paintings with which he had begun his career. On the other hand, for many people these little water-colours of Rossetti's second period, despite their quaintness, hard colouring, and occasional faults of drawing or design, have a charm that nothing in his larger and more elaborated later work can recall. Many of them besides are flawless examples of work, and exhibit none of the defects just mentioned.

In the early part of 1854 Rossetti had written to Ruskin that he was occupied with ideas for three subjects, *Found*, *Mary Magdalene at the Door of Simon*, and another which is not named in the reply, but which from the con-

text one may infer to have been the water-colour diptych of *Paolo and Francesca da Rimini*. In August of the same year he wrote to William Allingham that he was at work on a *Hamlet and Ophelia*, "deeply symbolical of course," and predestined for the folio which Millais had presented, and which was still supposed to be in circulation among the members of a select sketching club. About the same time he submitted to Ruskin two designs for *The Pass-over*, one of which was chosen to be begun at once, while Ruskin also commissioned seven drawings from the "Purgatorio," of which one certainly, *Matilda gathering Flowers*, was very shortly put in hand. None of these undertakings saw the light for at least another year; the *Hamlet* not for four or five. The *Matilda* was finished first and delivered in September, 1855, and on the 2nd December Madox Brown records in his diary, *apropos* Miss Siddal being stranded in Paris without money, "Gabriel, who saw that none of the drawings on the easel could be completed before long, began a fresh one, *Francesca da Rimini*, in three compartments; worked day and night, finished it in a week, got thirty-five guineas for it from Ruskin, and started off to relieve them." This was the earliest version of a subject that Rossetti returned to more than once, representing in one compartment the lovers' kiss, and in the second their two souls floating clasped together in Hell through a rain of pale sulphurous flames. Between the compartments are two figures meant for Dante and Virgil, with the words "O Lasso!" A more elaborately finished version of the complete picture was painted in 1862 for Mr. Leathart, and a copy of the first compartment only, a drawing of singular loveliness and power, was sold to Mr. Graham in 1861. Within the same period, viz., by October, 1855, another *Dante*

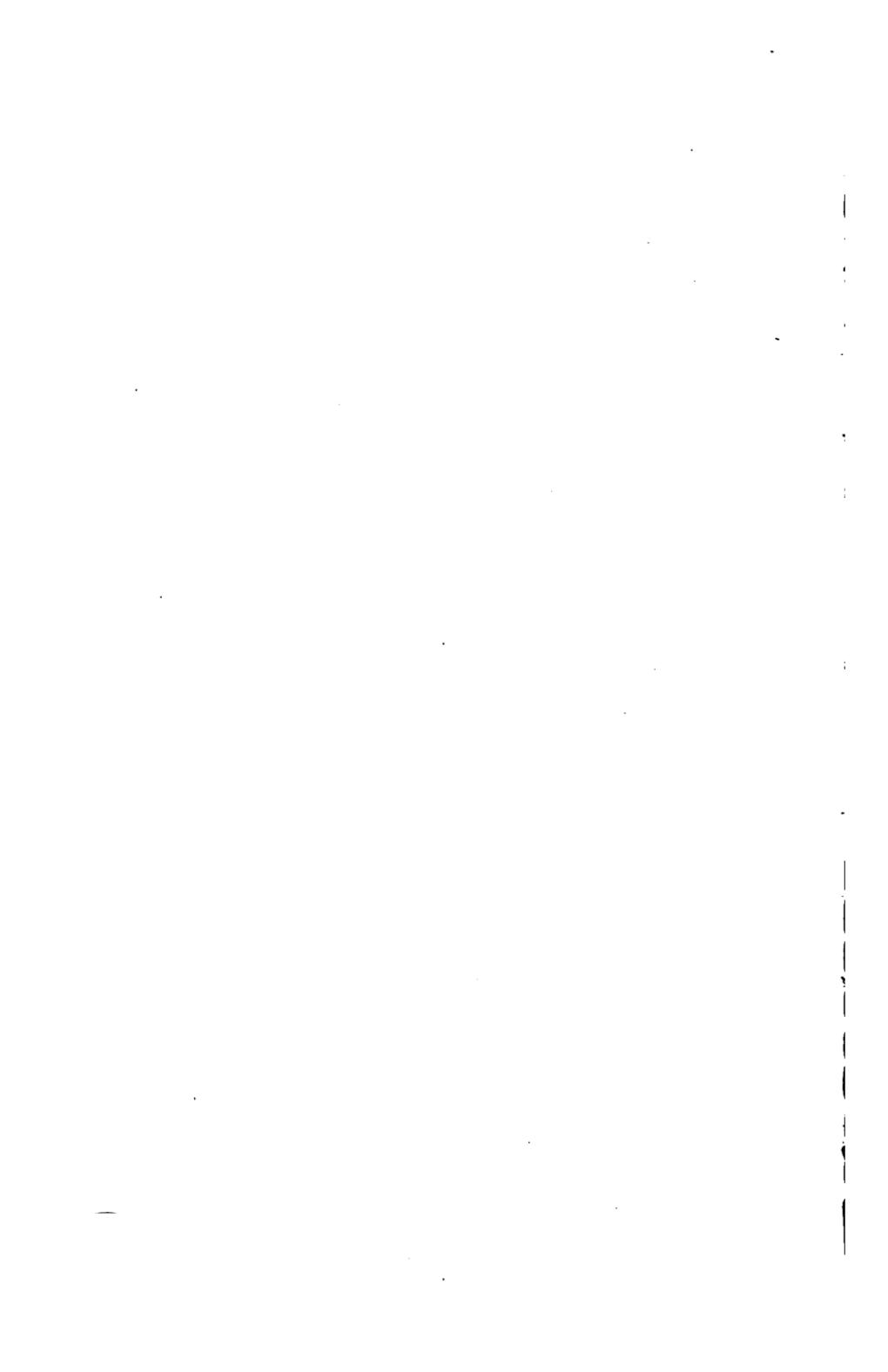




DIPTYCH: PAOLO AND

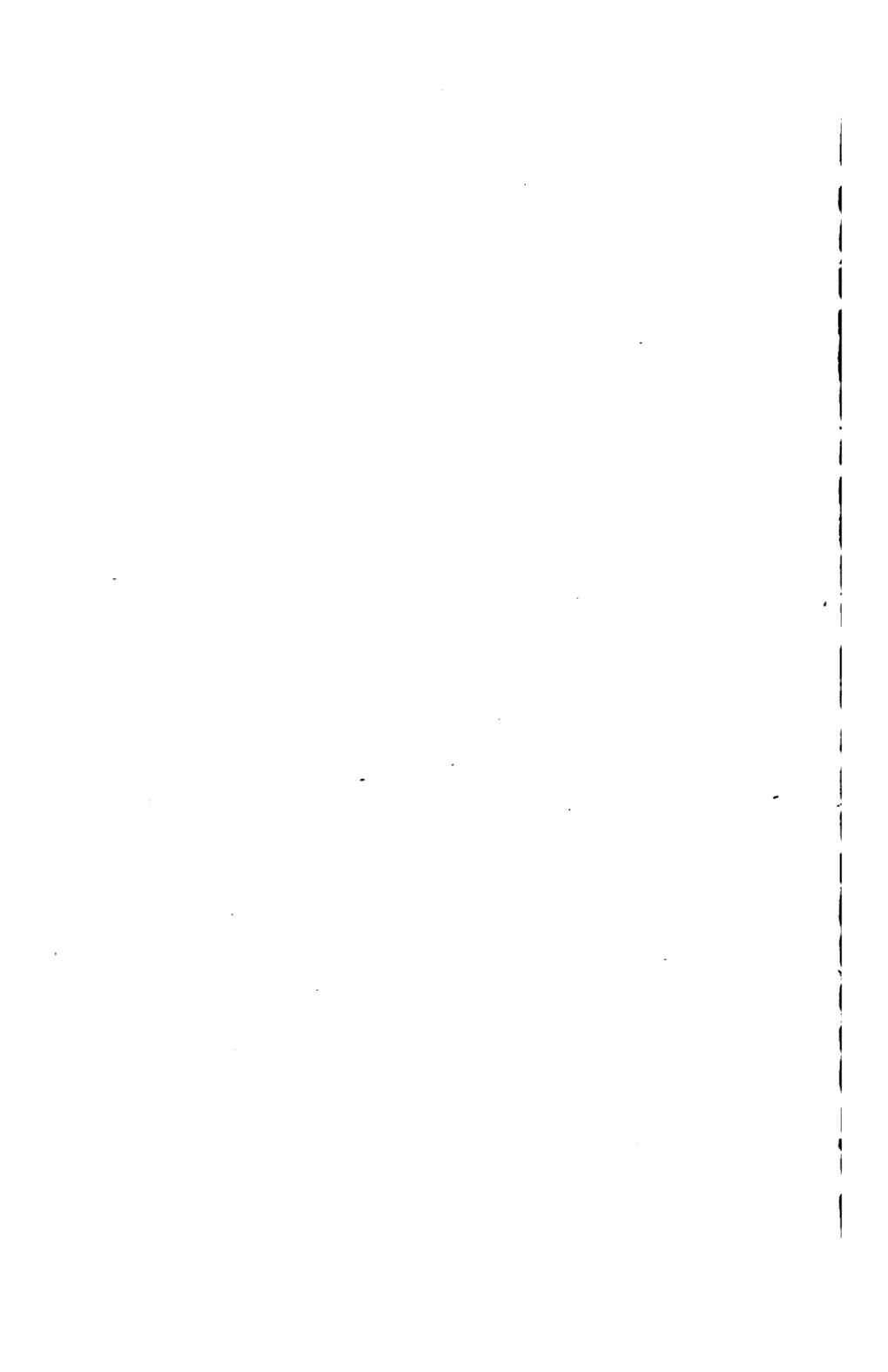


FRANCESCA DA RIMINI



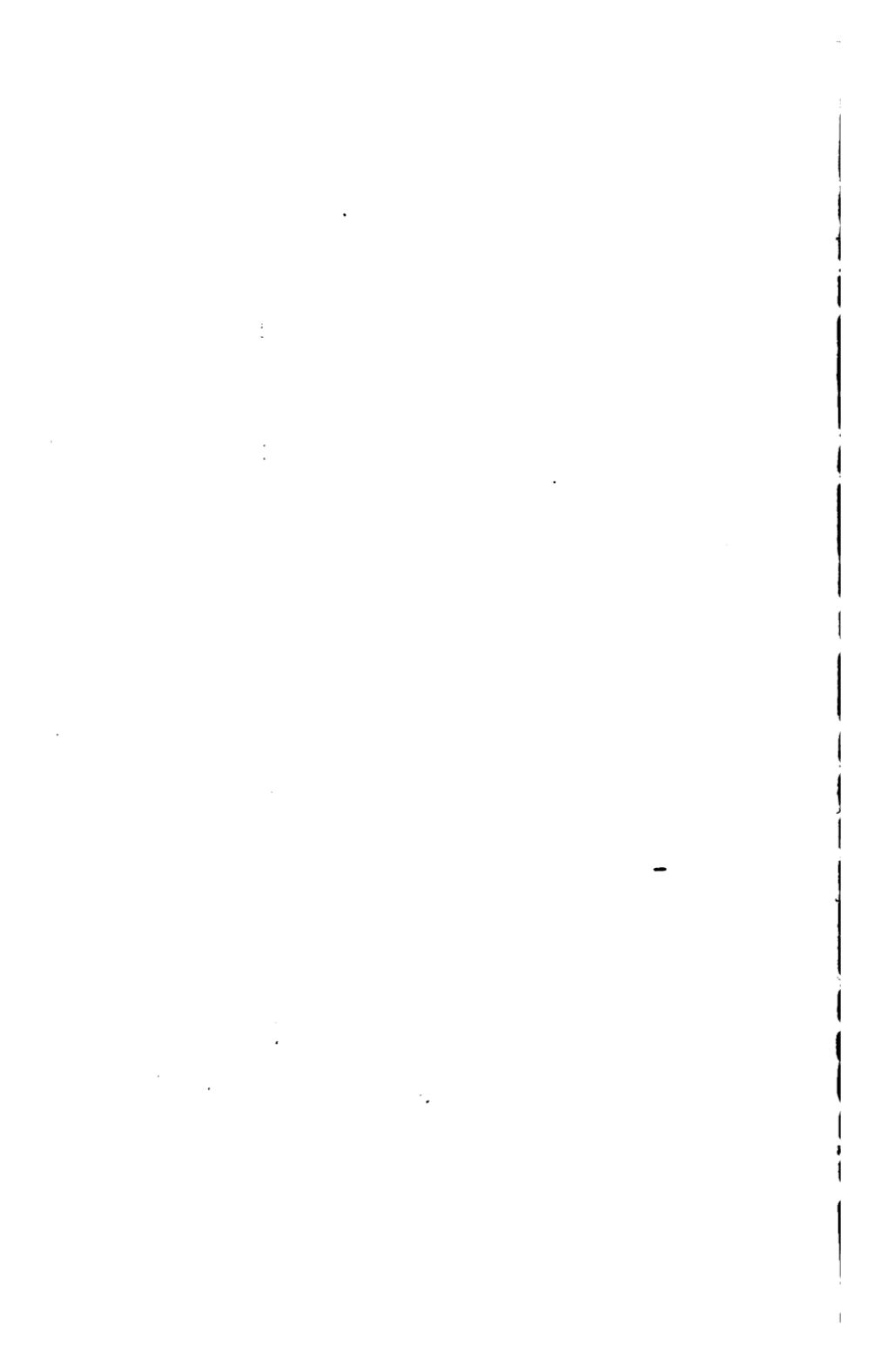
DESIGN FOR "THE PASSOVER": GATHERING BITTER HERBS







THE MAIDS OF ELFEN-MERE



subject, *The Vision of Rachel and Leah*, was taken up and completed. For this Ruskin paid "thirty guineas instead of twenty asked," and afterwards parted with it to Miss Heaton of Leeds, an early patron whom he introduced to Rossetti's work. It is now in the possession of Mr. Beresford Heaton.

The Passover drawing, just referred to, is a small, unfinished water-colour, in which once more Rossetti has treated the domestic life of the Holy Family with a reverent freedom from conventionality, such as Millais used in *The Carpenter's Shop* and Holman Hunt in the *Finding of Christ in the Temple*. The incident represented is an imaginary one, the sprinkling of blood upon the lintels, with Mary gathering bitter herbs for the Passover. The scene, to quote Rossetti's own description, "is in the house porch, where Christ (as a boy) holds a bowl of blood from which Zacharias is sprinkling the posts and lintel. Joseph has brought the lamb and Elizabeth lights the pyre. The shoes which John fastens, and the bitter herbs which Mary is gathering, form part of the ritual." It will be seen that the whole idea is full of allegory, the part assigned to the characters being generally chosen from some special allusion to the future. Ruskin, however, who seized the drawing and bore it away in an unfinished state, refused to recognize this. "Patmore," he says, in reply to some letter, "is very nice; but what the mischief does he mean by Symbolism? I call that *Passover* plain prosy Fact. No Symbolism at all." *The Passover* was one of Rossetti's very earliest designs, having been sketched out first as far back as 1849; it was the one selected for a memorial window to Rossetti in the church at Birchington-on-Sea, where he was buried, the adaptation for purposes of stained glass being carried

out by Mr. Frederick Shields. The unfinished water-colour is the only one of Rossetti's drawings which Mr. Ruskin retained to the last.

Other drawings which are dated, or were finished by 1855, though they may have been in hand considerably earlier, are *The Nativity*, *La Belle Dame sans Mercy*, and the *Annunciation*, all water-colours. In the last-named the Virgin (done from Miss Siddal) is represented washing clothes in a stream, whilst the angel Gabriel stands by with folded wings, between two trees: both are in white, and the picture shows a strong effect of sunlight.

With regard to the title of *La Belle Dame sans Mercy* there is room for some ingenious speculation. The title, it is true, ante-dated the execution, and belonged as well to a little sepia sketch of the same subject given to an early friend, the sculptor Alex. Munro, in 1848. This bore upon its frame the two verses from Keats beginning:

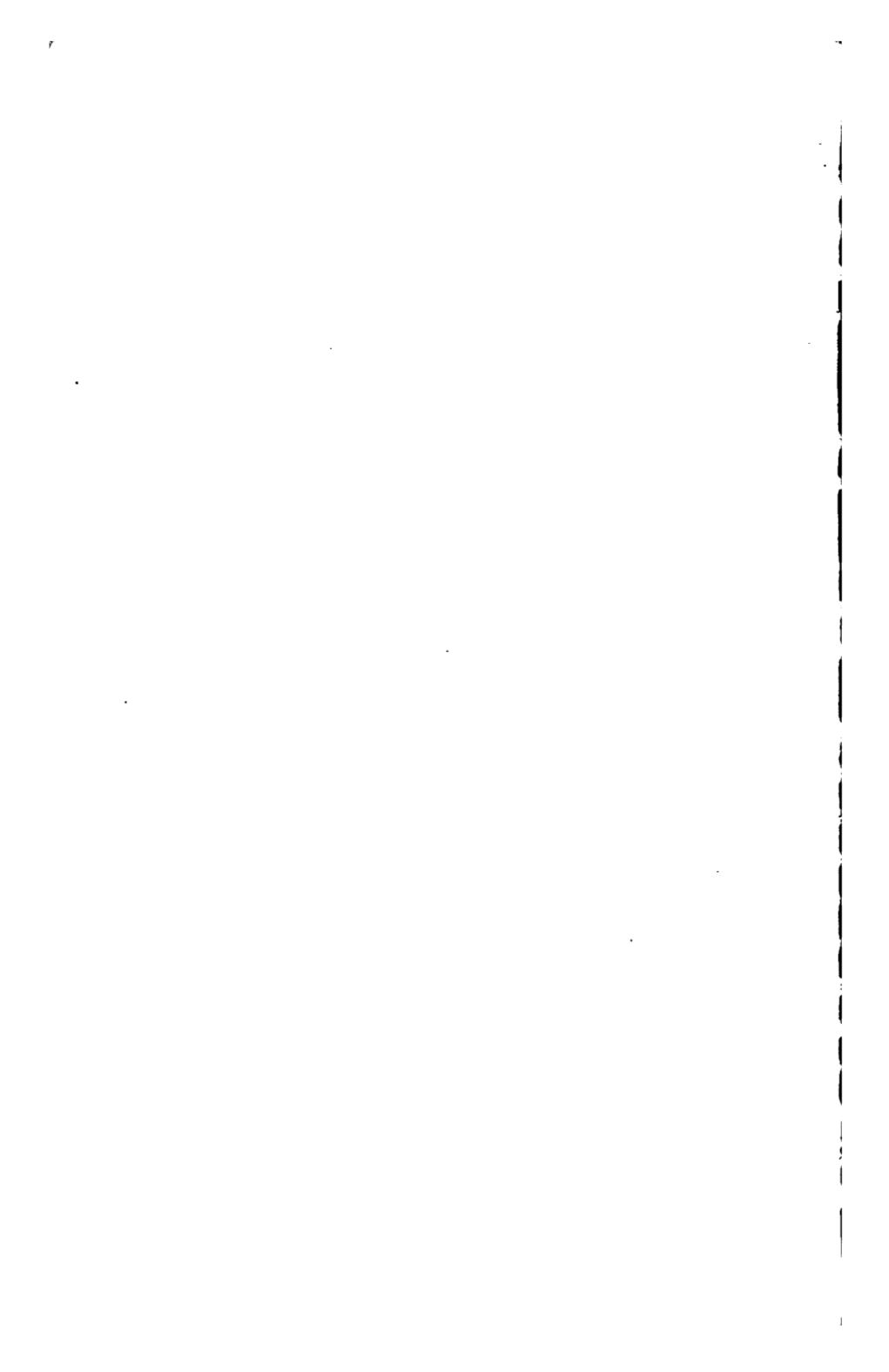
I met a lady in the wood,
Most beautiful, a fairy's child;

and in all probability it was really intended for the scene; but the later composition represents neither wood nor fairy—simply a pair of figures arm-in-arm, the man booted and spurred, the lady golden haired, in a bright blue gown and long girdle. It was laconically referred to by Ruskin, who at one time owned the drawing, as “the man and his blue wife.” Mr. Fairfax Murray has suggested that the composition may have been intended at first to represent Laertes leading away Ophelia, and points out that the figures reappear almost exactly in the water-colour of 1864 entitled *The First Madness of Ophelia*.

Of portraits, there belong to the year 1855 a pen-and-ink head of Rossetti himself at the age of twenty-seven



DANTE'S VISION OF RACHEL AND LEAH



sallow-faced and slightly bearded, of which at least one copy exists, perhaps by another hand; a water-colour portrait of Browning, done at Paris in October of the year; a lovely little water-colour of Miss Siddal seated upon the ground, formerly in the possession of Mr. Wells; and a very rough quill sketch, which however deserves notice for its intrinsic interest, of Tennyson reading aloud the proof-sheets of "Maud."

In addition to the foregoing there must be chronicled under 1855 the first of the important and beautiful designs for woodcuts, which in the absence of his pictures were almost the only means afforded to the public for many years of judging of Rossetti's work. This is a drawing for a poem in William Allingham's "Day and Night Songs," called *The Maids of Elfen-Mere*. Allingham was employed in the Customs in Ireland, and at the period in question, and for some years after, Rossetti and he were very intimate, corresponding freely and vivaciously on all topics concerning their circle. Rossetti's letters have fortunately been preserved, and unlike some others which have shared the same publicity are entirely suitable for and worthy of general reading. They have been excellently edited by Dr. Birkbeck Hill, and are a source of much information on these years of Rossetti's life. In them the history of this wood-block is circumstantially detailed, so that I need not dwell upon it here; sufficient to say that Rossetti was violently displeased with the cutting of his design by Dalziel, and after keeping the edition waiting ever so long, wanted to cancel and withdraw the block. Allingham and some others were by no means equally displeased, and eventually on the former's urgent petition it was allowed to go in. To our eyes to-day it appears a sufficiently creditable piece of work,

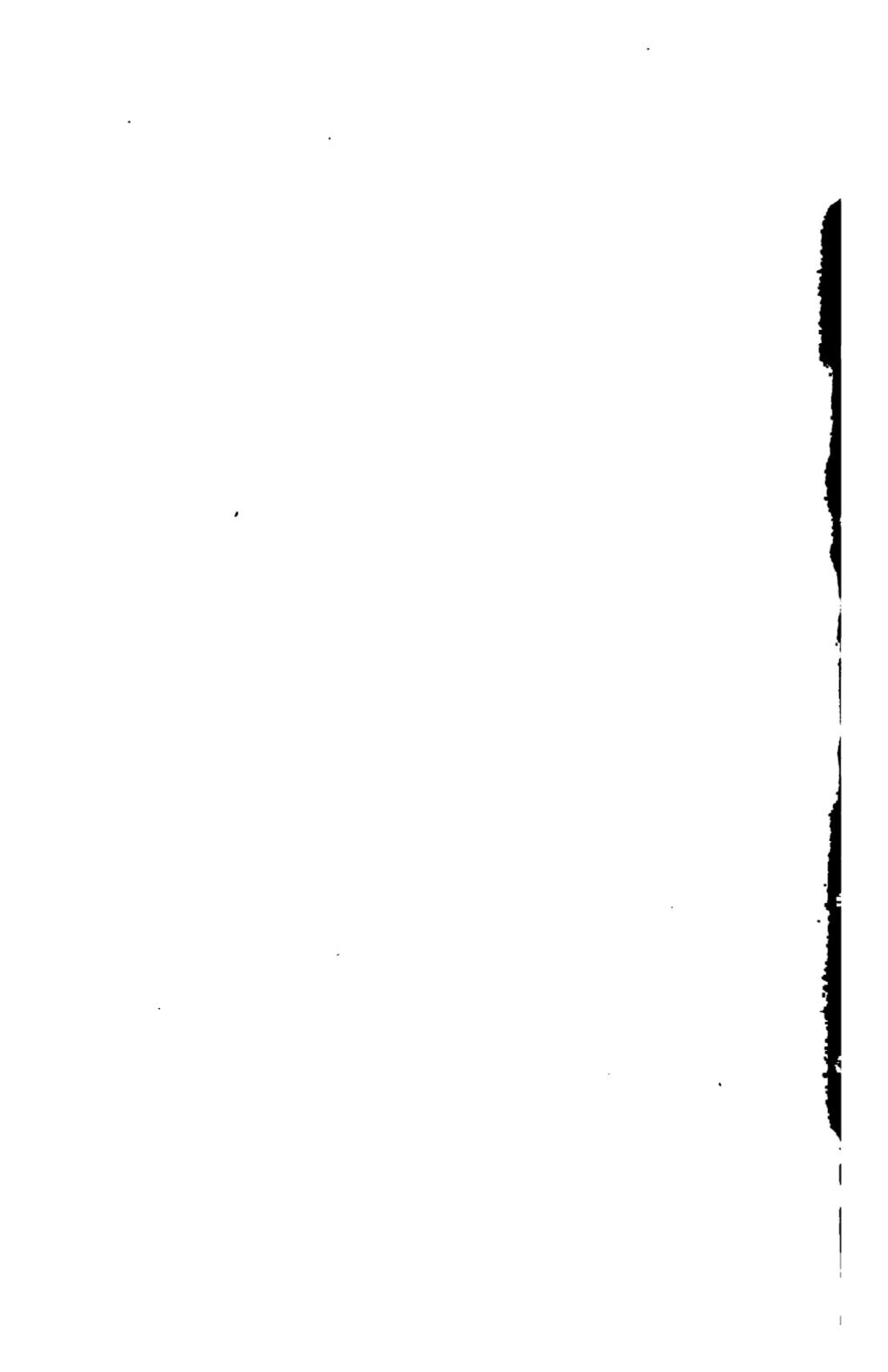
though it is too fine and light in tone to yield a satisfactory reproduction.

In 1856 were completed the water-colours of *Dante's Dream* and *Fra Pace*; the former for Miss Heaton, the latter for anyone who would buy it. Ruskin, who had the first offer, pronounced it to be "very ingenious and wonderful, but not my sort of drawing." Mr. William Morris, who, as we shall presently see, acquired several early water-colours by Rossetti, was apparently the first purchaser of *Fra Pace*, which later on found its way into the collection of Mr. William Graham, and is now in the possession of Lady Jekyll. The picture represents a kneeling monk busy illuminating at a desk. He has worked so long and with such preoccupation that the cat has coiled itself up asleep upon his trailing robe. A youthful acolyte is tickling it with a straw in order to beguile the tedium of the long silence. The drawing is somewhat archaic in character and stiff in design—based upon Memling, some have said; but it is eminently characteristic of Rossetti, full of quaint conceits and humour, from the row of little bottles that hold the good man's pigments to the dead mouse he is copying and the split pomegranate that lies uneaten by his side.

The *Dante's Dream* above mentioned is the first, and in certain points most beautiful, version of the subject which afterwards served for Rossetti's largest picture, the one in the Walker Art Gallery at Liverpool. Mr. Heaton's little water-colour—really not a very little one in comparison with most of the works of that time—has been described as different in composition from the later versions, which, however, is hardly the case. The water-colour is somewhat squarer in shape, but the composition and pose of the five figures are very much the same as in

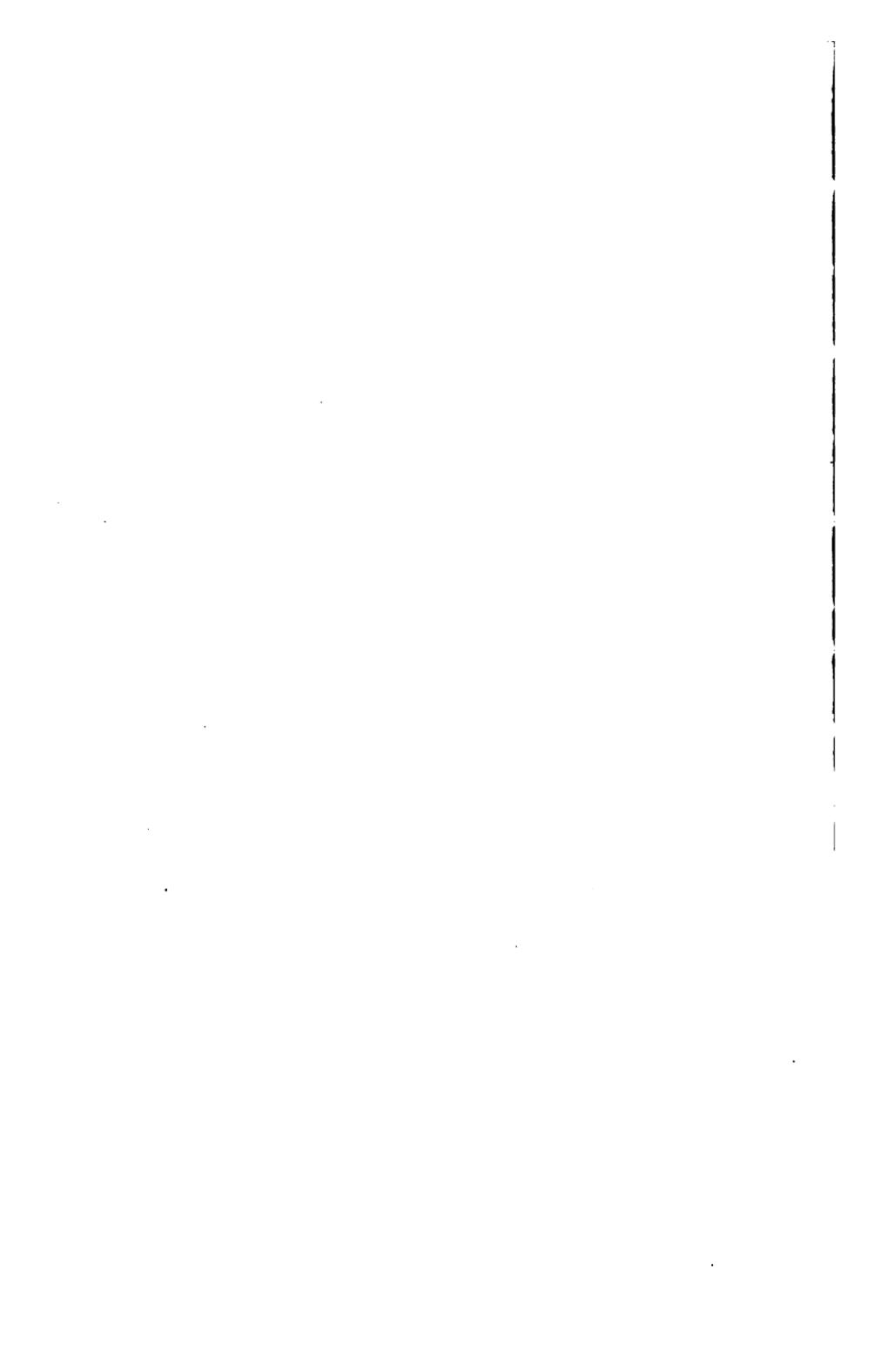


FRA PACE



DANTE'S DREAM: WATER-COLOUR





the large Liverpool picture. The scene is an interior, with open vistas to right and left, showing the city of Florence and the winding Arno. Certain features, such as the red birds of love flying in and out at the openings and filling all the house, are absent in this earlier picture, which gains by a depth of feeling peculiarly its own, by entire freedom from affectation in the expression of the faces, and by the simple beauty of the recumbent Beatrice. Rossetti made a charming study for the Beatrice of the later picture from Mrs. Morris, although in the picture itself the effect has been somewhat spoilt by altering the colour of the hair, and by the introduction of ugly mannerisms, which marred a great deal of the painter's latest work.

In March, 1856, Rossetti secured an important commission—judged by the standard of his current work and prices—to paint a reredos in three compartments for the cathedral of Llandaff, which John P. Seddon was engaged in restoring. The subject he chose for this undertaking was *The Seed of David*, showing in the centre-piece the infant Christ on his mother's knee being adored by a shepherd and a king, and on either side a single figure of David, first as a shepherd-boy slinging the stone for Goliath, and secondly as a king harping to the glory of God. In this year the Llandaff triptych got no further than a set of water-colour designs. The painting was started about 1858, and was evidently much discussed with Ruskin, who wished Rossetti to use for the face of the Virgin the handsome features of Miss Herbert, an actress whose acquaintance he had just then made, and who sat to him more than once. In 1857, however, Rossetti had met Miss Burden, afterwards Mrs. Morris, and it is her face which appears in the picture. The trip-

tych was not completely finished until 1864, and after that was considerably retouched in 1869, when Rossetti went down to Llandaff for the purpose.

The year 1856 (or, if we take the date of publication, 1857) deserves commemoration as the year of the famous Moxon "Tennyson," for which Rossetti designed no fewer than five illustrations. The first mention we have of the matter is in a letter from Rossetti himself to Allingham, dated January 23, 1855, in which he says:

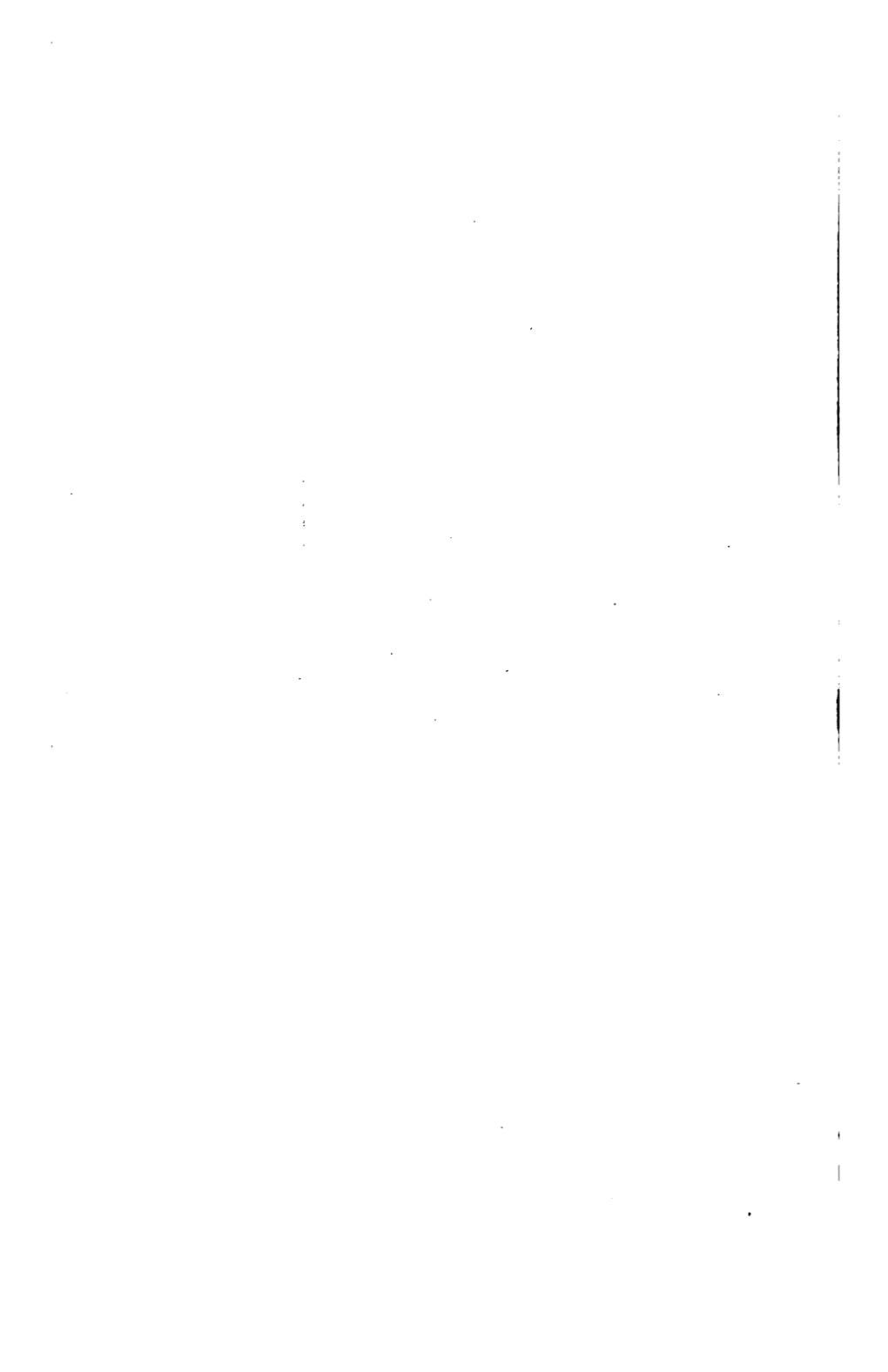
"The other day Moxon called on me, wanting me to do some of the blocks for the new Tennyson. The artists already engaged are Millais, Hunt, Landseer, Stanfield, Maclige, Creswick, Mulready, and Horsley. The right names would have been Millais, Hunt, Madox Brown, Hughes, a certain lady, and myself. NO OTHERS. . . . Each artist, it seems, is to do about half-a-dozen; but I hardly expect to manage so many, as I find the work of drawing on wood particularly trying to the eyes. I have not begun even designing for them yet, but fancy I shall try the 'Vision of Sin,' and 'Palace of Art,' etc.—those where one can allegorize on one's own hook, without killing for oneself and everyone a distinct idea of the poet's."

Rossetti's interpretation of the last sentence may be sought for in the wonderful illustration to the "Palace of Art," on which he has lavished all the wealth of his rich mediaeval fancy and feeling for beauty, without trespassing to any apparent extent upon either the central idea of the poem or any one of its details. Tennyson, who hated pictures, and took the most attenuated interest in this edition of his poems, is said to have been a good deal puzzled by the illustration in question, which is intended to represent the verse describing how

in a clear-walled city on the sea
Near gilded organ-pipes, her hair
Wound with white roses, slept St. Cecily;
An angel looked at her.



DAVID AS SHEPHERD
FROM THE TRIPTYCH IN LLANDAFF CATHEDRAL



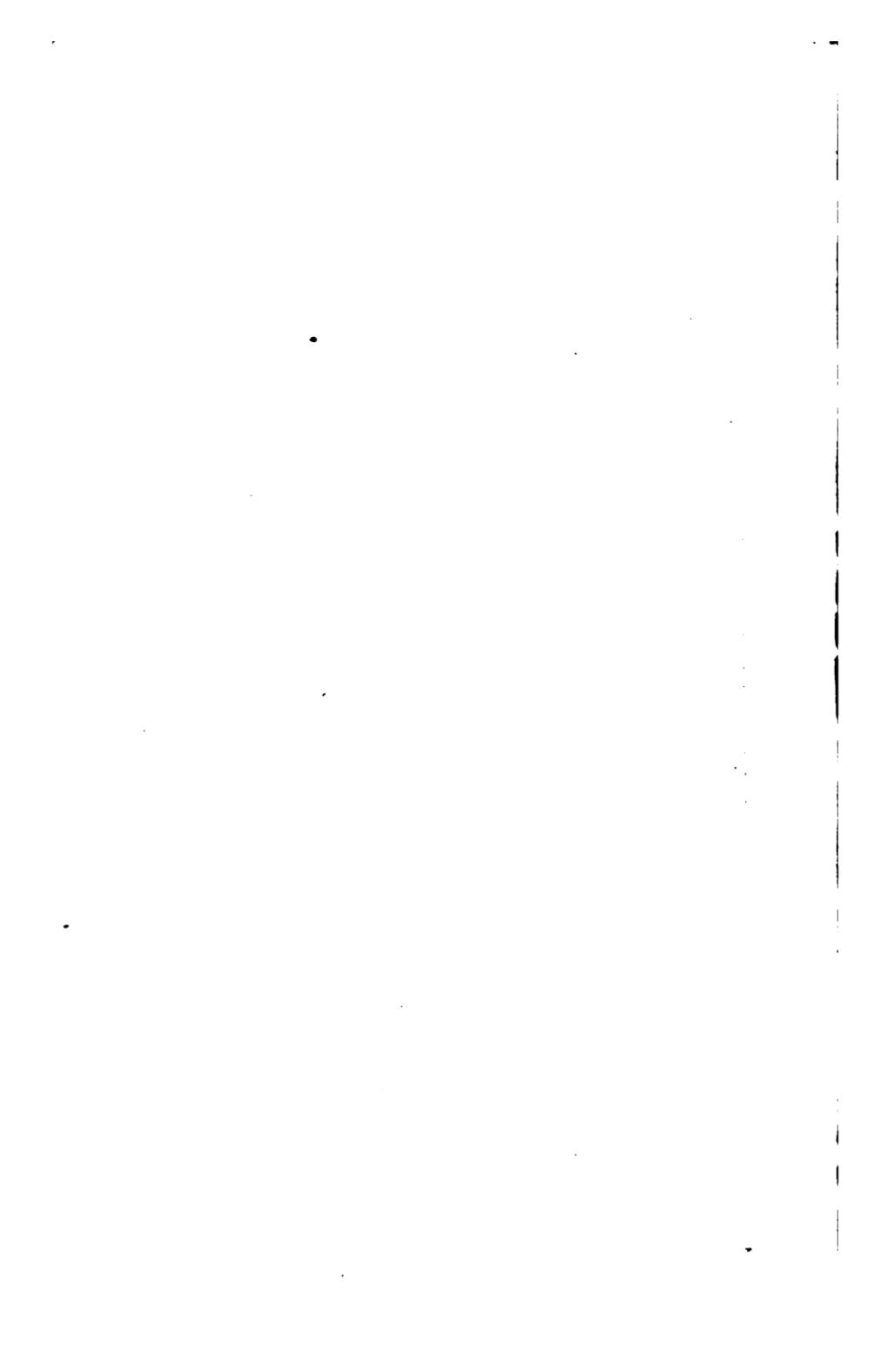


LLANDAFF TRIPTYCH : CENTREPIECE





DAVID AS KING
FROM THE TRIPTYCH IN LLANDAFF CATHEDRAL



There is reason to believe that Rossetti borrowed a design by Miss Siddal for the centre figure of St. Cecily.

A second illustration for the same poem, showing how "mythic Uther's deeply-wounded son" was tended in the Vale of Avalon by weeping queens, Tennyson liked best of any in the book, and indeed it can hardly be surpassed for beauty. The three remaining designs—intended to illustrate "The Lady of Shalott," "Sir Galahad" at the secret shrine, and "Mariana in the South," have each a separate and never-fading charm, without entirely rivalling the exquisite workmanship and elaborate finish of the two just mentioned. Not that Rossetti himself was satisfied with the results. As in the case of the Allingham block, he found himself at variance with the engravers, especially Dalziel, preferring the simpler and broader work of Linton (*Sir Galahad* and *Mariana*). In one of those little humorous flashes that generally mean either much more or much less than they seem to, he wrote to Bell Scott:

"I have designed five blocks for Tennyson, some of which are still cutting and maiming. It is a thankless task. After a fortnight's work my block goes to the engraver, like Agag delicately, and is hewn to pieces before the Lord Harry."

"ADDRESS TO THE DALZIEL BROTHERS.

"O woodman, spare that block,
O gash not anyhow!
It took ten days by clock,
I'd fain protect it now.
Chorus—Wild laughter from Dalziel's workshop.'

Separate pen-and-ink drawings exist for most, if not for all of these Tennyson designs, and water-colours were afterwards painted from three of them.

Since abandoning his picture of *Hist*, said Kate the

Queen, in 1853, Rossetti had up to this date produced no further work in oil, a rather remarkable fact considering that both his earliest works were in the more important medium. He had started upon *Found*, it is true; but the amount of work done upon the actual canvas was inconsiderable. Ruskin had once or twice half advised him to take up oil, on account of its superior market value as compared with water-colour. "Very foolish it is, but so it is," as he wrote; and by way of backing his recommendation he commissioned, somewhere about 1855, a *St. Catharine* picture for himself. This was finished in 1857, but an alteration to the figure at the last moment so displeased the purchaser that he begged Rossetti either to sell it to someone else or to alter it back again. The picture represents a mediaeval artist painting from a lady a full-length picture of St. Catharine, with her wheel and other accessories.

In point of number and interest the productions of 1857 are remarkable. It was the year of the Oxford frescoes, for one thing, though these dragged on till 1859; and it was the year of a charming little series of water-colours, which were acquired one after the other by Rossetti's newly-made acquaintance, William Morris, who, some time later, being in want of capital for his own business, sold them in a batch to their late possessor, Mr. George Rae. These comprise—to leave the frescoes until later:

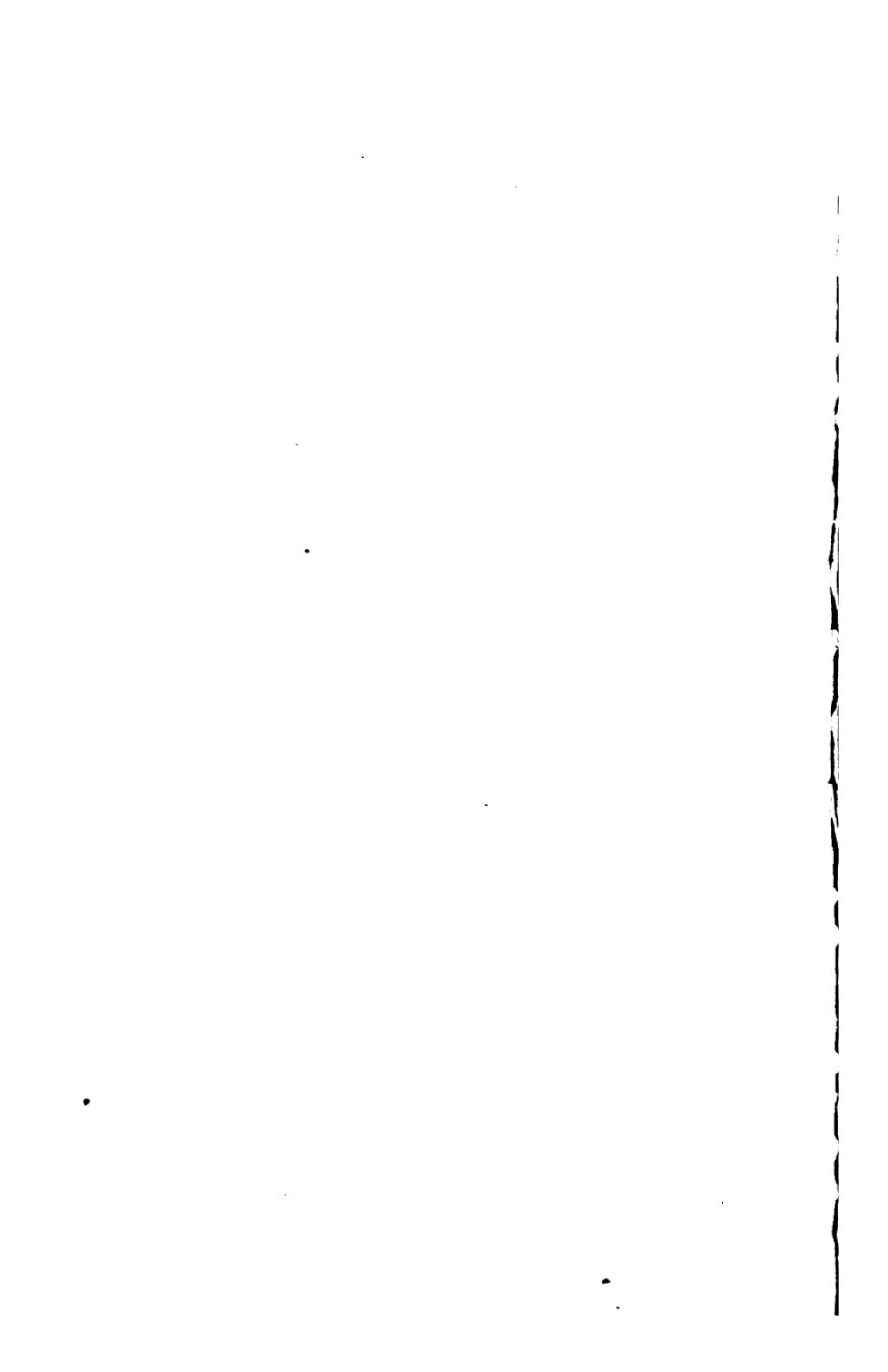
(1) *The Damsel of the Sanc Grael*, robed in green, holding a long-stemmed cup in her hand, and with the holy dove above her bearing a censer in its beak.

(2) *The Death of Breuse sans Pitie*, one of the crudest and least successful of all Rossetti's water-colours.

(3) *The Chapel before the Lists*, a scene suggested by

SIR GALAHAD AT THE SHRINE





Malory. In a lighted chapel a lady is helping to arm a kneeling knight in red, her long white head-dress, as she stoops to kiss him, falling like a mantle down her blue dress. She is holding his long two-handed sword. Upon the pointed shield of the knight is a figure of a maiden in distress (Andromeda, or the Princess in the dragon story). Beyond the chapel is a tented field, and knights going forth to joust. This little drawing was considerably touched up in 1864, and bears the double date in one corner.

(4) *The Tune of Seven Towers*, a quaint little scene, very characteristic of Rossetti's fertility and originality of invention. A lady in red with mediaeval head-dress is sitting in a high oaken chair, which above towers up into a sort of belfry, and is playing upon a musical instrument which also forms part of the chair. A man in green doublet, with long boots, sits sideways on a stool close by watching her, and a second lady stands mournfully behind. In an alcove at the back a maid is seen reaching through a little window to place an orange branch upon a bed. A banner hangs down at the right from a pole which cuts the picture diagonally in half, and which ends in a socket beside the oaken chair.

(5) *The Blue Closet*, the gem of the collection for beauty of colour, represents two queens, the one on the left in red with green sleeves, and the one on the right in crimson and gray, playing upon opposite sides of a carved and inlaid dulcimer or clavichord. Two other ladies stand behind them singing. Above their heads the wall is tiled with blue, and so likewise is the floor, suggesting the title of the picture. Strong blue touches upon an escutcheon at the back carry the thought still further.

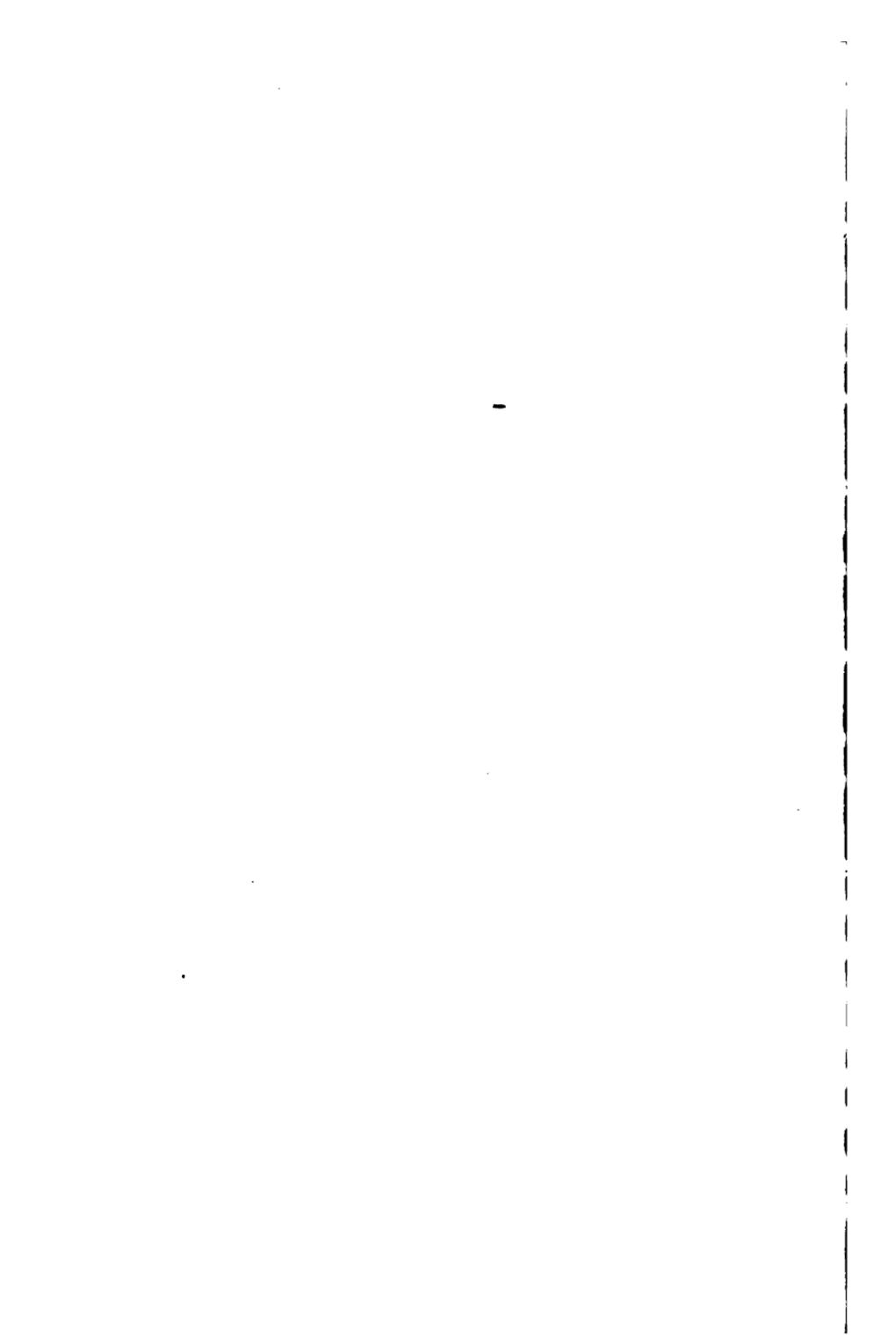
William Morris, with whom the last two pictures were especial favourites, used their romantic and sweet-sounding titles as themes to base two poems on; and this has led to a confused idea that the pictures illustrate the poems. In reality they have nothing in common but their names, and for these the painter, not the poet, was responsible.

The Wedding of St. George, also in Mr. Rae's collection, belongs to this year, but was not acquired from Mr. Morris. The old story of St. George and the Dragon had a powerful influence upon the romantic school to which Rossetti belonged. Burne-Jones's variations upon it are well known, and Rossetti also, besides treating it as a whole in a series of designs for stained glass windows, painted St. George more than once at typical stages of the adventure. In this earliest version he is resting from hisfeat, clad in armour, with a gorgeous surcoat, whilst the princess kneels and leans her head upon his breast, cutting off a long dark lock of hair which she has bound upon the crest of his helmet. The dragon's head, a monstrous object, stands grotesquely in one corner in a box with ropes attached for drawing it along. In the background is a hedge of flowers and attendant angels playing on bells.

Other water-colours of 1857 are *The Gate of Memory*, representing a woman standing under an arch and watching some children at play—a theme based upon W. B. Scott's "Mary Anne"; *The Garden Bower*, a drawing of a girl drinking out of a long glass; and *A Christmas Carol*, one of those scenes of chamber music that Rossetti was so fond of depicting in his early days. This beautiful little water-colour (now owned by Mr. Fairfax Murray), has no affinity with the later oil paint-

THE TUNE OF SEVEN TOWERS





ing of the same name, which represents a girl robed in some Eastern stuff with her head thrown back, singing to a lute "a song of Christ's birth with the tune of Bululalow"—as the old Winchester mystery phrases it. The water-colour represents a lady singing and playing upon a sort of clavichord, whilst two maidens comb out her beautiful long hair. It has been suggested that the subject was taken from Swinburne's poem of the "Christmas Carol." A reference to "Poems and Ballads," however, would have shown that this is not the case, but that, as with the *Blue Closet*, the *Tune of Seven Towers*, and *Arthur's Tomb*, the poem took its inspiration and title from Rossetti's picture.

We now come to the story of the Oxford "Frescoes," a much fuller account of which will be found in Mr. Mackail's "Life of William Morris," volume i. The artistic and romantic impulses stirring in England at the midpoint of the century had, as we have seen, produced one notable movement in the shape of the "Pre-Raphaelite Brotherhood." Five or six years later they gave rise to another, not less important either in regard to its results or to the quality of the men engaged in it; and very shortly afterwards a fusion of the two took place. The second of these "Brotherhoods"—the word was actually adopted for a time—had its origin at Exeter College, Oxford, in the personalities of William Morris and Edward Burne-Jones, and resolved itself at first, like its forerunner, into a "crusade and holy warfare against the age," with a much wider scope of conflict and with an added religious tinge which was hardly visible, though doubtless present, in the other. The Oxford group, like the "P.R.B.," published a magazine to illustrate, not to preach, their principles, and had as

a tangible link with Rossetti the same warm appreciation of the beauties of the Arthurian legend first introduced to their notice by Burne-Jones.

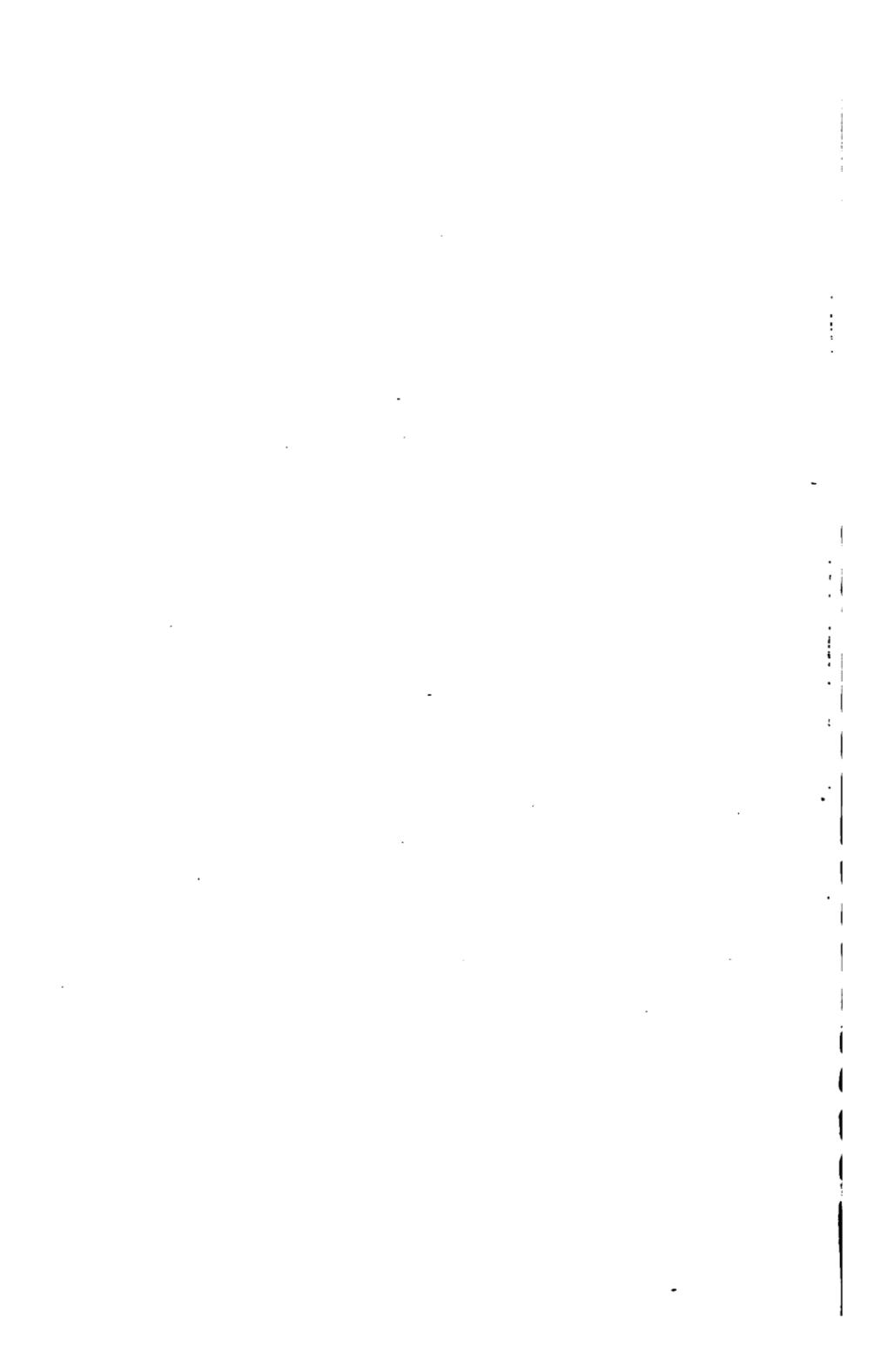
In the Christmas vacation of 1855 Burne-Jones came up to London, and after attending a meeting of the Working Men's College in order to see Rossetti, whom he and Morris had already begun to worship, he was introduced to him at Vernon Lushington's rooms in Doctors' Commons. The next day he visited Rossetti in his studio at Blackfriars, and saw him working on *Fra Pace*. Thus was laid the foundation of an alliance which even more potently than the "P.R.B." has changed the face of art in England, and which resulted in the formation of a group that for combined poetic, literary, and artistic power is unapproached in the history of the nation. Incidentally, it was this visit that determined Burne-Jones—hankering after art, but predestined for the Church—to become a painter; and no one can fail to be struck with the evidence of Rossetti's influence upon his early work.

To the "Oxford and Cambridge Magazine," William Morris's organ, which ran for the twelve months of 1856, Rossetti contributed "The Burden of Nineveh," "The Blessed Damozel" (a little altered from the "Germ" version), and "The Staff and Scrip." Ruskin wrote to him wild with curiosity to find out who was the author of the first-named poem, and it is interesting to know from his hesitation in replying that Rossetti up to that time had been shy of discussing or mentioning his poetry to Ruskin.

By the end of 1856 Burne-Jones and Morris had left Oxford and were settled in London, occupying the rooms at 17, Red Lion Square, which had formerly

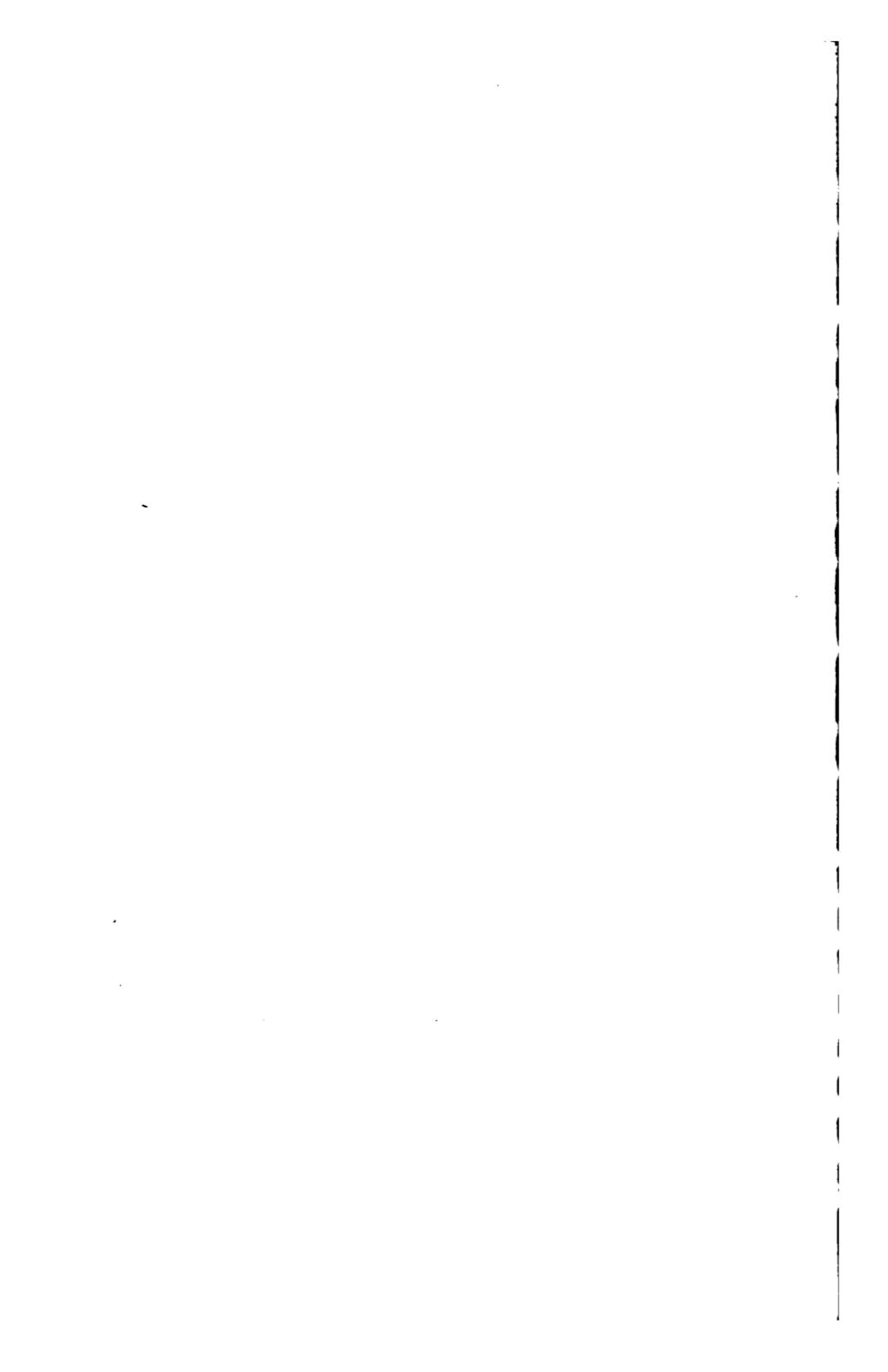


THE WEDDING OF ST. GEORGE





A CHRISTMAS CAROL.



served as a studio for Rossetti and Deverell. Both were under the spell of Rossetti's influence. Once, when Burne-Jones complained that the designs he made in Rossetti's manner seemed better than his own, Morris answered with some vehemence, "I have got beyond that; I want to imitate Gabriel as much as I can." For this reason he had turned painter too, Rossetti being somewhat dogmatic as to the limit of possible vocations; and inasmuch as the latter's theory then was that men who had brains should paint, and men who had money should buy pictures, Morris, being possessed of both money and brains, was compelled to fulfil the double function. To Rossetti's credit, be it said, he was just as keen to get his friends' pictures bought as his own.

The *ménage* at Red Lion Square lasted till 1859, and was a sort of rallying point for all members of the circle. "From the incidents that occurred or were invented there," says Mr. Mackail, "a sort of Book of the Hundred Merry Tales gradually was formed, of which Morris was the central figure. A great many of these stories are connected with the maid of the house, who became famous under the name of Red Lion Mary. She was very plain, but a person of character and unfailing good humour, with some literary taste and a considerable knowledge of poetry. She cooked and mended for the new lodgers, read their books and letters, was anxious to be allowed to act as a model, and neglected all her other duties to stand behind them and watch them painting."

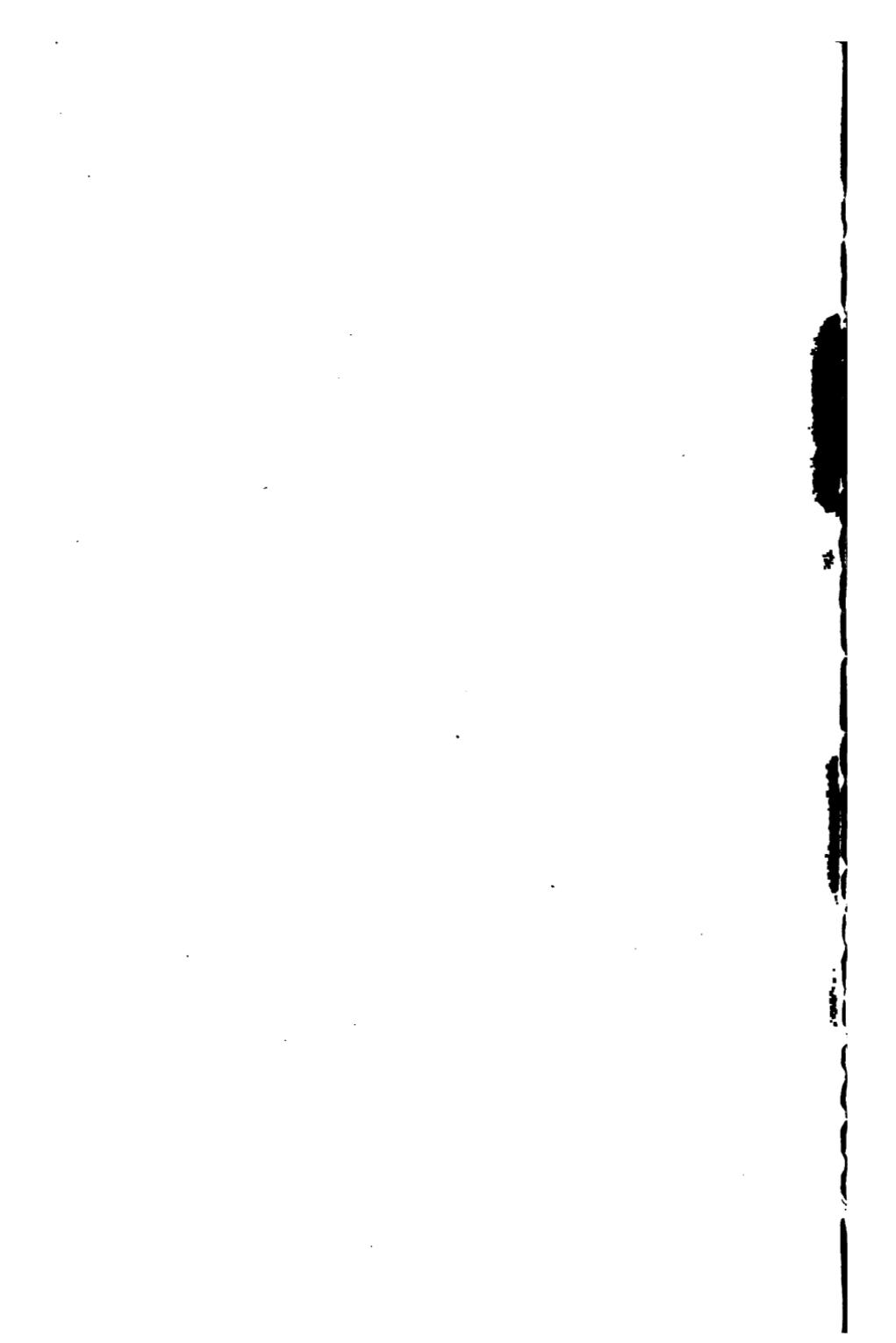
The rooms were "the quaintest in all London," as Burne-Jones wrote, "hung with brasses of old knights and drawings of Albert Dürer"; and in order to furnish them conformably recourse had to be had to invention.

A local joiner was engaged to manufacture furniture from Morris's own designs: "intensely mediaeval" was Rossetti's description of it to a friend, "tables and chairs like incubi and succubi." Next came the idea of painting pictures on walls, cupboards, and doors, about the time that Morris was planning to build himself at Upton, in the neighbourhood of Bexley Heath, a "palace of art" the like of which should never have been seen. In the general enthusiasm Rossetti set to and designed a pair of panels for a cabinet—the subject of his early pen-and-ink drawing, *The Salutation of Beatrice*, representing in two compartments Dante meeting Beatrice in Florence, and again in Paradise, with (to go between them) a quaint figure of Love revelling in a medley of horologies and symbols, poised between the sun (a head of Christ) above, and the moon (a head of Beatrice) below, and lavishly intertwined with inscriptions in Italian and Latin. This is known as *Dantis Amor*.

At the risk of repetition, one may mention once more a side of the movement which is apt to be overshadowed by its momentous and far-reaching results; namely, the intense lightheartedness and sense of fun which prevailed amongst this band of artistic pioneers. There was nothing about them of the mawkish affectation which discredited the aesthetes who came after them. When Burne-Jones was down at Upton, helping to decorate the Red House in 1860, Rossetti wrote to a mutual friend: "I wish you were in town, to see you sometimes, for I literally see no one now except Madox Brown pretty often, and even he is gone to join Morris, who is out of reach at Upton, and with them is married Jones painting the inner walls of the house that Top built (Morris was always called 'Topsy' by his friends). But as for the neighbours, when

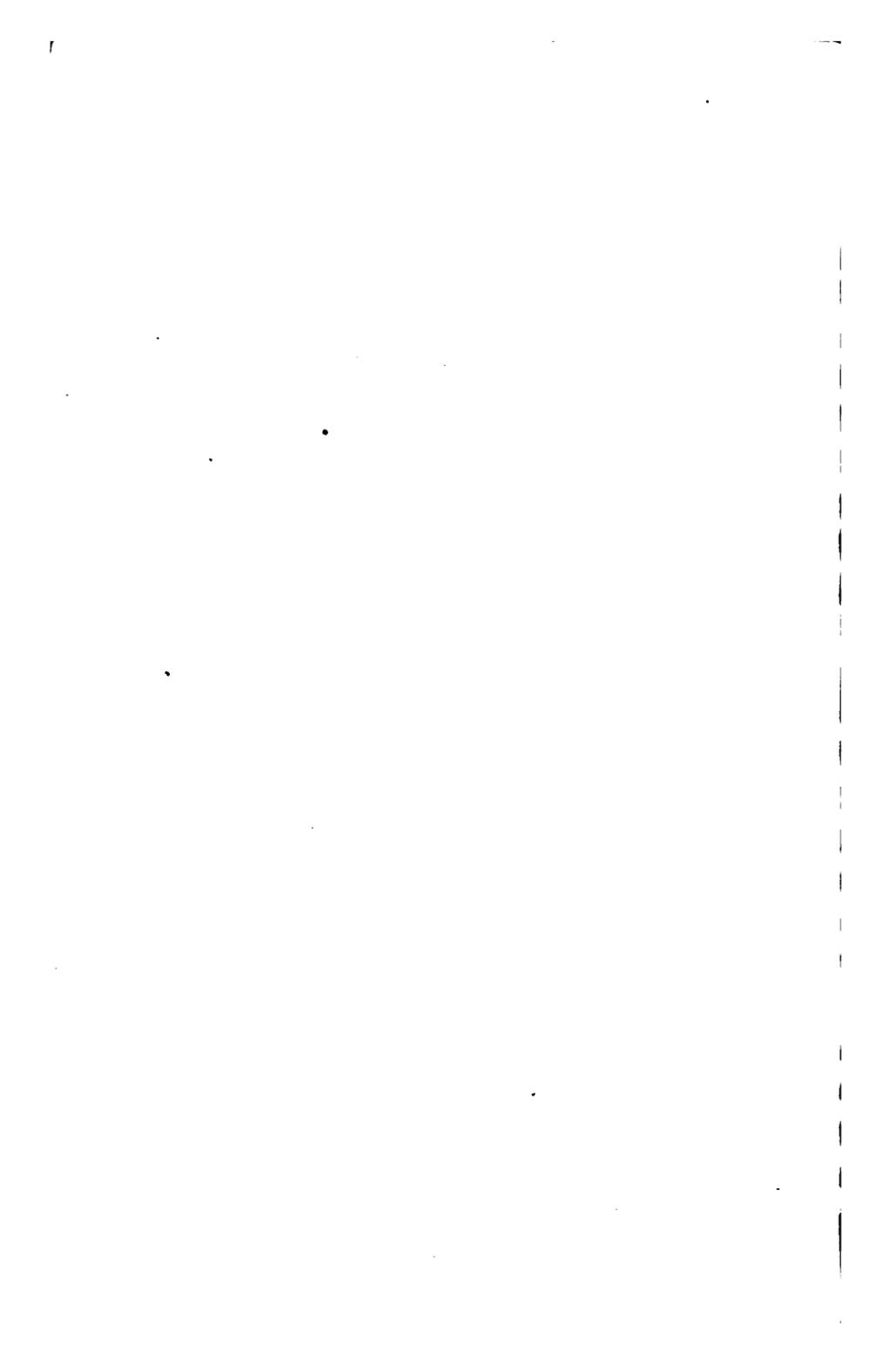


DANTIS AMOR



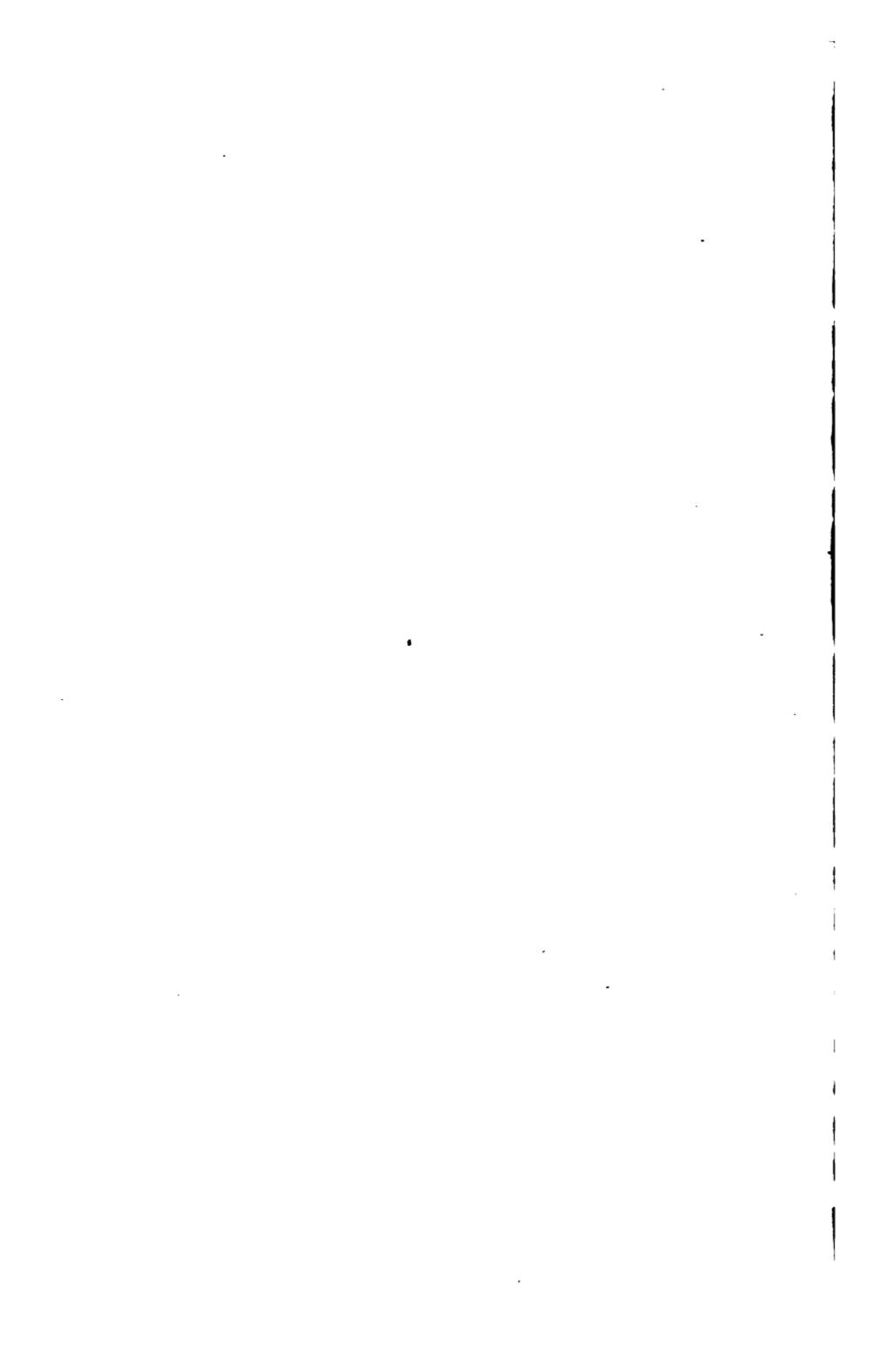


THE SALUTATION OF BEATRICE: MEETING IN FLORENCE



THE SALUTATION OF BEATRICE: MEETING IN PARADISE





they see men pourtrayed by Jones upon the walls, the images of the Chaldeans pourtrayed (by him!) in Extract Vermilion, exceeding all probability in dyed attire upon their heads, after the manner of no Babylonians of any Chaldea, the land of anyone's nativity—as soon as they see them with their eyes, shall they not account him doting and send messengers into Colney Hatch?"

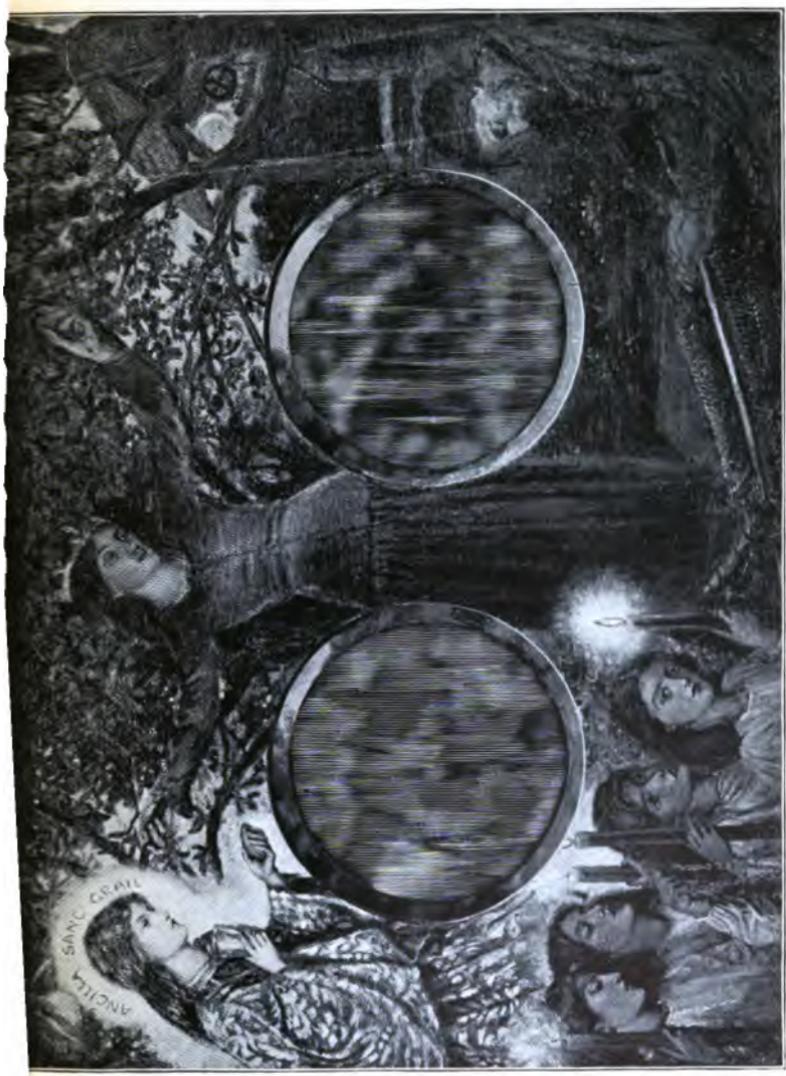
The Red House, on which so much love and labour had been spent, was abandoned in 1865, owing to the exigencies of Morris's rapidly growing business, and at the break-up the *Dante and Beatrice* panels were removed from their cabinet and sold.

The other versions extant of the *Dante and Beatrice* subject, besides the early pen-and-ink composition, consist of a water-colour of the left compartment, inscribed *Guardami ben; ben son, ben son Beatrice*, painted for Mr. Boyce in 1852, and a replica of the same done for Mr. Graham in 1864, and sold some years since under the title of *Beatrice in Paradise*. There was also a water-colour of the entire picture done for Lady Ashburton in 1864.

Besides the *Dante and Beatrice* panels, Rossetti painted on the backs of two armchairs, either at Red Lion Square or at the Red House, subjects from Morris's own poems, one representing *Gwendolen in the Witch-tower*, with the Prince below kissing her long golden hair, and another, *The Arming of a Knight*, from the Christmas Mystery of "Sir Galahad." A panel entitled *Love's Greeting* (see p. 71) probably had its origin in the same manner at this time, and has since been sold as a separate picture. These panels and the chairs are interesting as having been painted by Rossetti's own hand, which was not the case with the designs executed a year or two later for

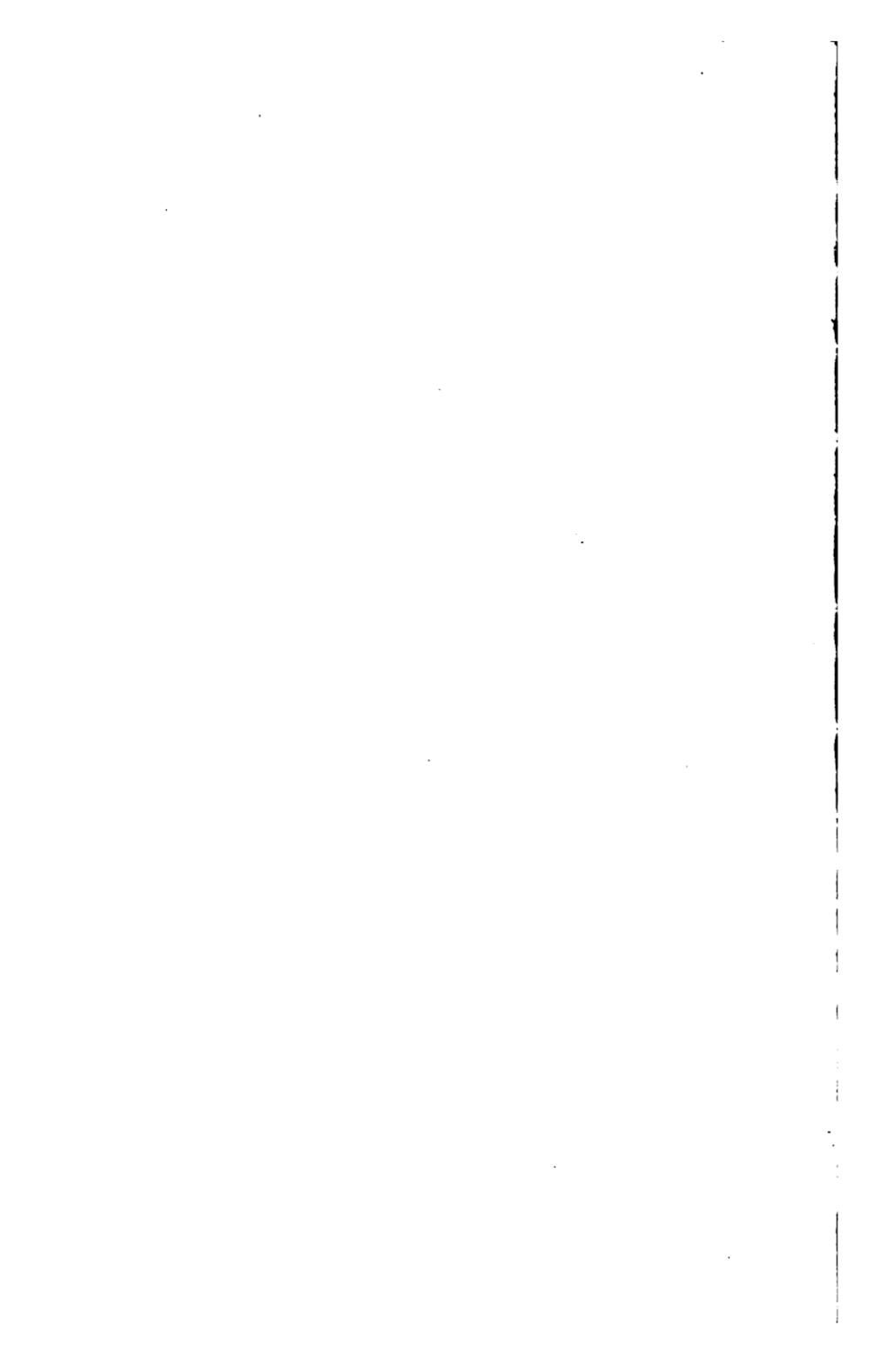
the firm of Morris, Marshall, Faulkner & Co., of which he was one of the original co-partners.

During the long vacation of 1857 Rossetti went up to Oxford with Morris on a visit to the architect, Benjamin Woodward, who was at work upon the new Museum buildings and was also constructing a debating hall for the Union Society. There had been a battle royal between the old semi-classical style of architecture and the new Gothic, represented by Woodward, over the plans for the Museum, and a feeling of enthusiasm was in the air. Rossetti caught it, and seeing an opportunity for mural decoration of a kind never previously attempted in England in the new hall of the Union, he became fired with an idea for carrying it out. In his ready mind the scheme probably shaped itself at once exactly in the form which it afterwards took. The hall, which is no longer used for debates, but has become a reading-room, was a long building, with an apse at each end, and a gallery half way up running all the way round. In this gallery were bookcases, and above the cases were ten semi-circular bays; each pierced with a pair of circular six-foil windows. These bays, it was suggested, should be painted with scenes from the Arthurian legend, and the roof, as part of the general scheme, was to be decorated in a harmonious manner. A building committee was in charge of the operations, and without any clear idea of its responsibilities or restrictions it fell in with Rossetti's proposal that he and a select band of artists should execute the work gratuitously, but that the Union should defray their expenses at Oxford and should provide all necessary materials. The time estimated for completing the work was six weeks. Seven artists, including Rossetti, Burne-Jones, and Morris, were enlisted without much trouble,



DESIGN FOR OXFORD UNION: LANCELOT AT THE SHRINE OF THE SANC GREAL

FROM A COPY BY H. TREFFRY DUNN



the remaining four being Arthur Hughes, Spencer Stanhope, Val Prinsep, and J. Hungersford Pollen, who had already won much credit from his painting of the roof in Merton College Chapel. Rossetti took as subjects for two bays *Launcelot asleep before the Chapel of the Sanc Grael* and *Sir Galahad, Sir Bors and Sir Percival receiving the Sanc Grael*. The others chose similar themes, but in a short time it was found that the work in hand was considerably more than had been anticipated. By July, 1858, it was still in progress, judging from the following letter which Rossetti wrote to his friend Professor Norton in America:

"My own subject (for each of us has as yet done only one) is Sir Launcelot prevented by his sin from entering the Chapel of the San Grail. He has fallen asleep before the shrine full of angels, and between him and it rises in his dream the image of Queen Guenevere, the cause of all. She stands gazing at him with her arms extended in the branches of an apple-tree. . . . Several spaces still remain to be filled, and will be so gradually as time allows. . . . There is no work like it for delightfulness in the doing, and none I believe in which one might hope to delight others more according to his powers."

Confirmatory evidence of the beauty of the designs at the time when they were first executed is to be found in a notice by Mr. Coventry Patmore, dated December 26, 1857, which speaks of the colour as "sweet, bright, and pure as a cloud in the sunrise," and "so brilliant as to make the walls look like the margin of an illuminated manuscript."

Unfortunately the delight was not to be of long duration. Almost before the pictures were finished they had begun to decay, the effect of tempera laid direct upon a new brick wall, with no preparation but a layer of whitewash, being quite inadequate to resist the English climate.

Rossetti's design, though the finest of all, was never completed, being interrupted by an illness which seized Miss Siddal; in fact, at the time the above sanguine letter was written, the whole work had practically come to a standstill, and was never resumed. In 1859 some arrangement was entered into by the Union with a Mr. Riviere to fill the three blank compartments; and after that the ill-fated undertaking, on which so much enthusiasm, so much pains, and so much skill had been spent, gradually faded away and resolved itself into what it is to-day, a dingy blur of colours in which may be distinguished the occasional vague form of an armoured limb or a patch of flowery background. The roof alone, which was re-decorated in 1875, remains a success, and a tribute to the genius of William Morris, whose design for it—almost his first work of the kind—was done in a single day and carried out with customary energy and vehemence.

Rossetti's connection with Oxford, and its intercalation in his work, does not end with the Union paintings. It was destined to furnish him with a far more lasting influence—a face that to the end of his life haunted his pictures with an austere and solemn beauty, dominating and transforming all other kinds, so as even to give rise to the suggestion—a shallow and ignorant one, it is true—that he painted but one type of face. It was at the theatre, one night in the summer of 1857, that Rossetti and Burne-Jones found themselves sitting near two youthful Misses Burden, daughters of an Oxford resident, the elder of whom, by her striking, almost exotic features and southern wealth of dark wavy hair, appealed so forcibly to Rossetti's painter eye that he obtained an introduction in order to ask for sittings. A pen-and-ink head called *Queen Guenevere*, now in the National Gallery

at Dublin, and evidently intended to replace the earlier studies done for *Launcelot at the Shrine*, was one of the first fruits of this acquaintance, which, for the rest, does not seem to have become really prolific of results until several years later, when Rossetti's wife was dead. In the meantime William Morris, whose admiration went even further, had married Miss Burden, and the casual relationship of painter and sitter which existed between her and Rossetti deepened into a friendship, in which Miss Siddal participated, both up to and after her marriage. Another friend made during this period was the poet Algernon Charles Swinburne, just then approaching his fiery and splendid zenith. Swinburne was known to the Morris set, one of whom brought him down to the Union, where he first met Rossetti. Thus was another pillar added to the edifice of famous men who have done so much for literature and art in our generation.

CHAPTER VI

WORK FROM 1858 TO 1862

THE year 1858, while the Oxford affair was still in train, and Rossetti was busied besides with the Llandaff triptych, saw the completion of two important pen-and-ink drawings which had been in hand a long time previously. These were *Hamlet* and *Ophelia* and *Mary Magdalene at the Door of Simon the Pharisee*. The former represents the scene in Act III. of the play, where Ophelia is returning Hamlet's gifts, holding them out to him while she turns away her head. He, with arms outstretched upon the back of a sculptured seat, is uttering the speech which ends: "What should such fellows as I do crawling between earth and heaven?" Apart from its great wealth of detail and richness of treatment, this drawing is highly remarkable for its intellectual conception of the character of Hamlet. At a time when there lingered the hideous tradition of nodding plumes and trunk hose, Rossetti has represented the Prince gracefully and gravely attired, with hair tossed back, and such a handsome serious face as Mr. Benson or Mr. Forbes Robertson would offer us to-day. The same subject, but with considerable variation of treatment, was painted by Rossetti in 1866 as a water-colour. In this version Hamlet and Ophelia are standing at an opening in a gallery, he



HAMLET AND OPHELIA



holding her right hand in both of his. He is in black, she in a blue close-fitting robe with red sleeves. She is turning her head away as if reluctantly suffering his caress. The gifts she is returning, including an ivory casket, are ranged on a sill before them.

The drawing of *Mary Magdalene*, perhaps the most perfect of all Rossetti's early works, was begun at least by 1853, and continued to occupy his thoughts in one form or another for many years. In case there are any to whom the subject is not familiar, it will be best to quote his own description of it, written however, not for this drawing, but for a replica in oil painted about 1865:

"The scene represents two houses opposite each other, one of which is that of Simon the Pharisee, where Christ and Simon, with other guests, are seated at table. In the opposite house a great banquet is held, and feasters are trooping to it dressed in cloth of gold and crowned with flowers. The musicians play at the door, and each couple kiss as they enter. Mary Magdalene has been in this procession, but has suddenly turned aside at the sight of Christ, and is pressing forward up the steps of Simon's house, and casting the roses from her hair. Her lover and a woman have followed her out of the procession and are laughingly trying to turn her back. The woman bars the door with her arm. Those nearest the Magdalene in the group of feasters have stopped short in wonder and are looking after her, while a beggar girl offers them flowers from her basket. A girl near the front of the procession has caught sight of Mary and waves her garland to turn her back. Beyond this the narrow street abuts on the high road and river. The young girl seated on the steps is a little beggar who has had food given her from within the house, and is wondering to see Mary go in there, knowing her as a famous woman in the city. Simon looks disdainfully at her, and the servant who is setting a dish on the table smiles, knowing her too. Christ looks towards her from within, waiting till she shall reach him."

In addition to this description Rossetti wrote a sonnet

for the picture, which is found in his first volume, called "Poems."

Another subject finished in 1858, though in hand year or two earlier, was *Mary in the House of John*. The scene is at late twilight, or in an eastern night, the glow of the sky casting a purple light over the cluster dwellings of Nazareth, with deep blue hills beyond. In the interior of the room are Mary and St. John, the latter seated in shadow, engaged in striking light from a flint; whilst Mary, standing before the tall window, the framework of which resembles a cross, fills a hanging lamp from a long red jar of oil. The suggestion for this—
for more than one other of his pictures of the Virgin—to be found in Rossetti's poem called "Ave." A replica by no means equal in quality to the first version, painted in 1859 for the late Miss Heaton, of Leeds.

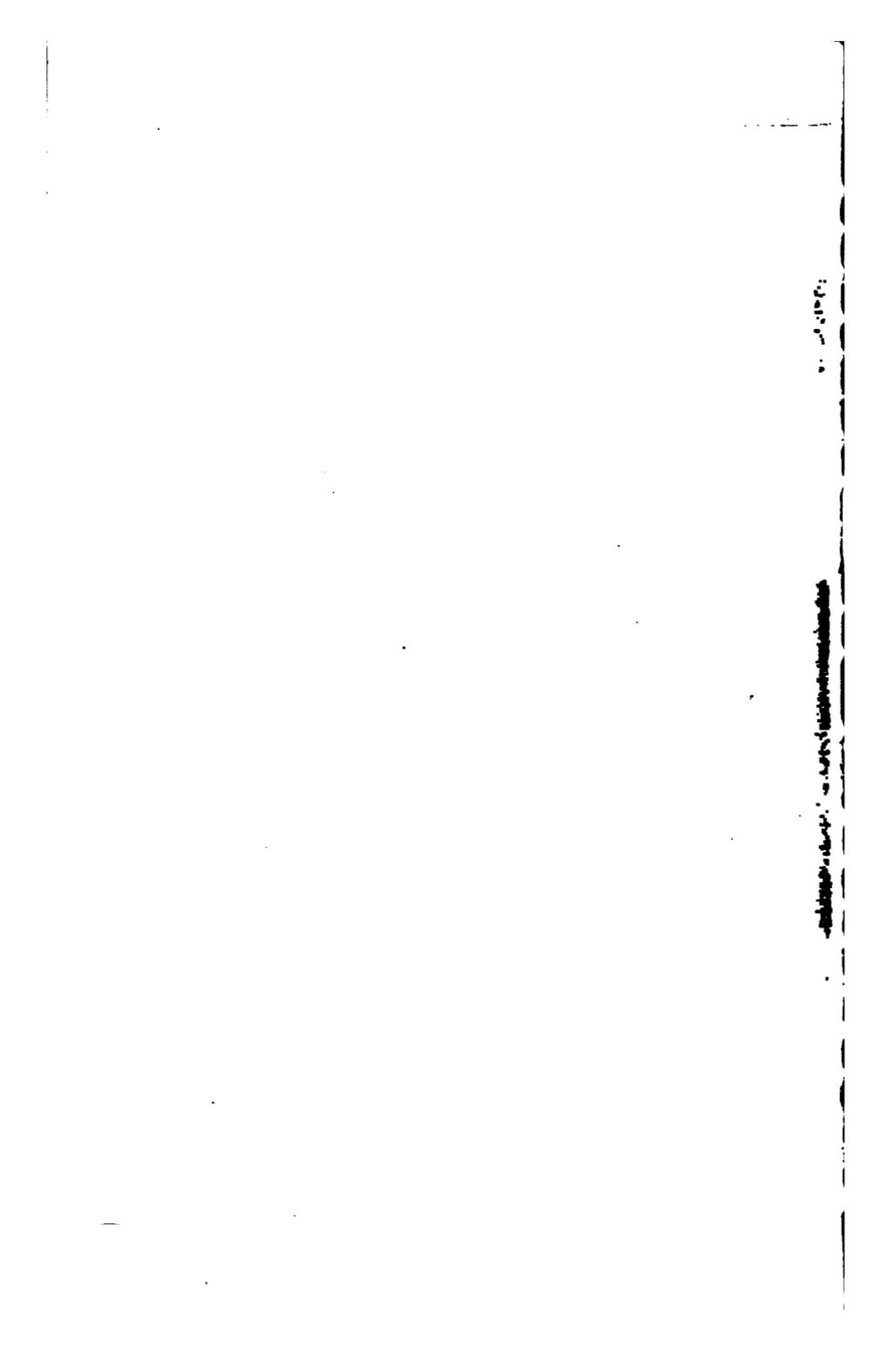
The next drawing to be chronicled is one called *Golden Water*, or *The Princess Parisadé*, a subject taken from "The Arabian Nights." This belonged once to Mr. Ruskin, and is now in the possession of Mrs. Constance Churchill. The Princess, a sort of Cinderella, is seen descending from the mountain, with the singing tree behind her and over her head the talking bird. In her arms she bears the barrel of golden water.

The only other items to be recorded under 1858 are a water-colour called *Ruth and Boaz*, in which Boaz is presented in the cornfield holding the maiden's hand and kissing her upon the forehead, and another called *Before the Battle*, painted for Rossetti's American friend, Professor Norton, of Harvard. In the letter of July, 1858, from which a portion dealing with the Union painting has already been quoted, Rossetti wrote as follows:

"The drawing which I have for you is called *Before the Battle*,

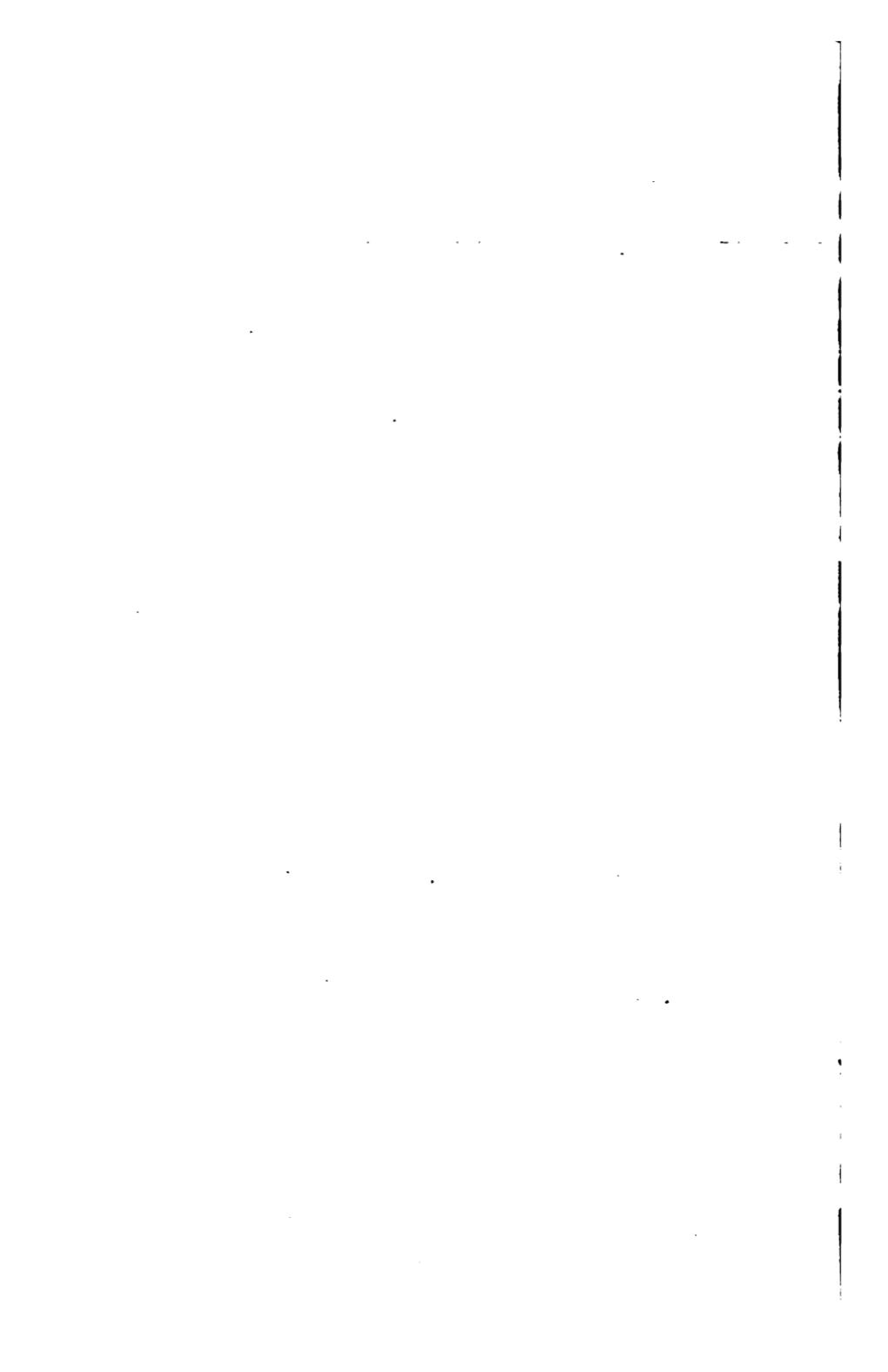


BEFORE THE BATTLE





MARY MAGDALENE AT THE DOOR OF SIMON



and represents a castle-full of ladies who have been embroidering banners which are now being fastened to the spears by the Lady of the castle. There are a good many figures and half figures, large and small, in it; and I hope that in colour it is one of the best things I have done. . . . These chivalric Froissartian themes are quite a passion of mine, but whether of yours also I do not know."

In 1859 there is not very much to record besides the Dante and Beatrice panels already mentioned. Rossetti, it must be presumed, was principally at work on the Llandaff altar-piece, which did not reach completion, and the rest of his output was scanty. The only new water-colour of this date is a little thing, mostly in yellow, of a lady binding a green scarf round a helmet, called *My Lady Greensleeves*. In one corner it has a few bars of the old tune, with the words:

"Greensleeves is my Heart of Gold,
And who but my Lady Greensleeves?"

This drawing was for many years in the possession of the Rev. Edward Hale, of Eton College, and at his death it passed into the possession of another Eton master, the Rev. S. A. Donaldson.

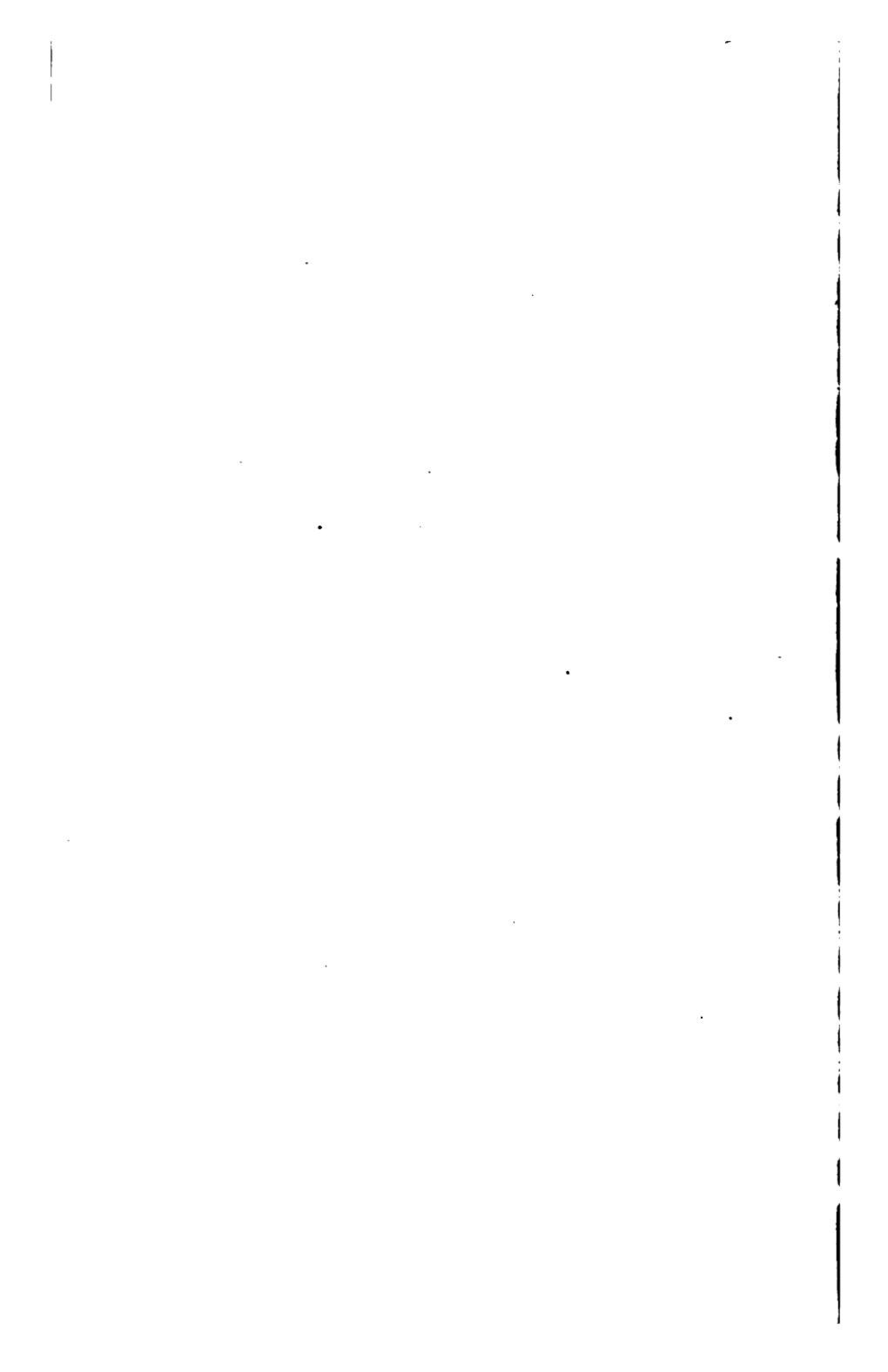
The last and most important item of this year, completed about November, is a highly-finished little head in oils, called *Bocca Baciata*, which was bought by the late Mr. Boyce. The model for this—or rather the sitter, for it is simply a portrait framed in marigolds—was Miss Fanny Cornforth, afterwards Mrs. Schott, who has already been mentioned as the model for *Found*, and whose florid type of beauty reappears in a series of sensuous pictures of the kind that Rossetti began to paint after 1862—*Aurelia (Fazio's Mistress)*, *The Blue Bower*, *The Lady at her Toilet*, *Lilith*, and *The Lady of the Fan*. These pictures, and numerous portraits

in oil and water-colour, give a sufficiently recognizable idea of this model, who exercised almost as remarkable an influence over Rossetti's life as over his art. "She was pre-eminently a fine woman," says Mr. William Rossetti, "with regular and sweet features, and a mass of the most lovely blonde hair—light-golden or harvest yellow." The title of *Bocca Baciata* is taken from some lines in a sonnet by Boccaccio: "Bocca baciata non perde ventura, anzi riuova come fa la Luna"—the mouth that has been kissed loses not its freshness; still it renews itself even as does the moon. The portrait is full-face, perhaps a little faded in colour, with lips of a purplish crimson, and bright reddish-gold hair. The flesh under-tints are very green, but the modelling is like a miniature, as fine and delicate as anything by a Dutch or Flemish master. Rossetti painted several heads later after much the same pattern as *Bocca Baciata*, of which two, a *Regina Cordium* done for the late Mr. Trist, of Brighton, and a water-colour of 1868 called *Bionda del Balcone*, may be regarded as inferior replicas.

Bonifazio's Mistress, a specially charming little water-colour, acquired by the late Mr. Boyce, was painted in 1860. It shows a lady (dressed in the same brightly be-ribanded flounces as Lucretia Borgia wears in the little 1851 group) who has been sitting to her lover, a painter, when suddenly she has fallen back in her chair, dead. The painter has dropped his palette and kneels in front of her, trying to restore her. Two attendant ladies with anxious looks are holding her hands and examining her face. The composition of the group and the colouring are both pleasant, and it enjoyed a distinction of being rather more widely known to students of Rossetti's work than many of these small



BONIFAZIO'S MISTRESS
FROM THE WATER-COLOUR



water-colours, from the fact that its late owner allowed it to be reproduced for "The Hobby Horse" in 1889.

The connection of this subject with the painter, Bonifazio (or Fazio) degli Uberti is entirely fanciful. There can be little doubt—in fact a letter from Rossetti to Mr. Boyce, quoted in the "Hobby Horse," says as much—that it was intended to illustrate Rossetti's own story of "St. Agnes of Intercession." When this story was to appear in "The Germ," Rossetti began to do an etching for it, which turned out a failure. Millais then, in a hurry, did another to replace it, which was never used, because "The Germ" came to an end and the story was not published. A couple of proofs from Millais's plate remain to show the incident illustrated, which is taken from the end of the tale, where the lady to whom the hero is affianced suddenly falls back and dies as he is painting her, thereby fulfilling a sort of destiny enjoined by the like tragedy which had happened in a previous state of existence.

Bonifazio's Mistress has no connection whatever either in subject or composition with an oil painting of the same name done in 1863, and afterwards re-named *Aurelia*. The latter is simply a three-quarter length figure of a lady plaiting her hair before a toilet glass.

This (1860) was the year of Rossetti's marriage, as has already been stated, and in June he was at Paris on his honeymoon. While there he executed two pen-and-ink drawings, one of which was the design of *How they met Themselves*, done to replace the earlier version of 1851, which had been lost. The other represents a scene from Boswell's "Life of Johnson," a rather curious source of inspiration for Rossetti, rendered more remarkable from the fact that the incident chosen is of a humorous and

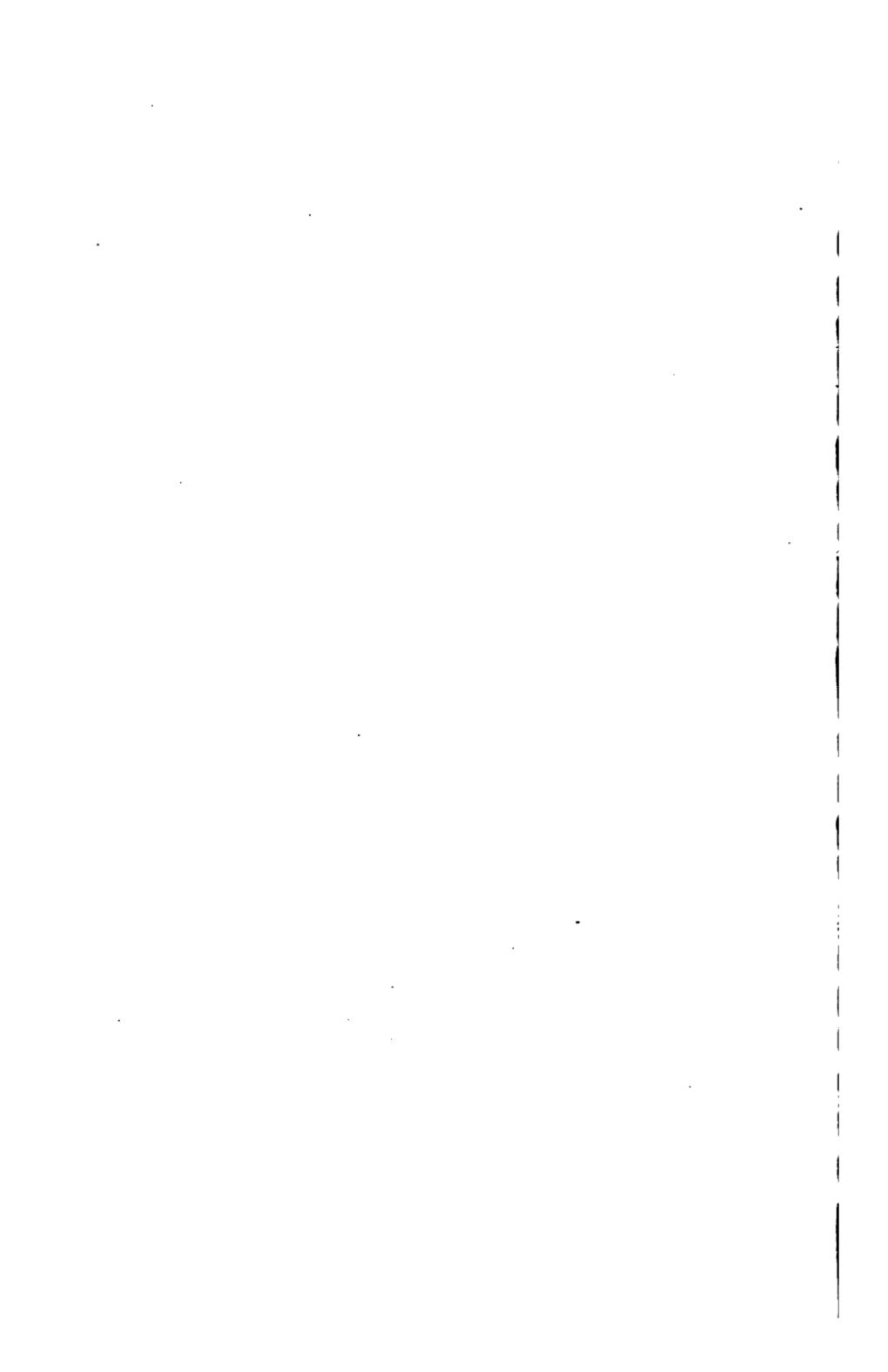
spicy character. Dr. Maxwell told the story how two young women from Staffordshire had come up to town to consult Johnson about Methodism, in which they were much interested. "Come," said he, "you pretty fools, dine with Maxwell and me at the Mitre, and we will talk over that subject"; which they did, and after dinner he took one of them on his knee, and fondled her for half-an-hour together. *Dr. Johnson and the would-be Methodist at the Mitre* is an almost unique piece of genre work on the part of Rossetti, who has entered with zest into the humour and surroundings of the scene. His Johnson is quite a study in portraiture, but instead of Maxwell he has introduced the more recognizable features of Boswell.

Almost immediately after Rossetti's marriage a severe blow fell upon him through the death of Mr. Plint, one of his handsomest patrons at that time. Apart from the indirect loss which this involved, there was the fact that Mr. Plint had advanced him several hundred pounds on account of work commissioned—much of which, as would have been the case at any period of Rossetti's life, was not even put in hand. Amongst the pictures which Rossetti with great struggles produced in order to repay this advance was a water-colour copy of the *Dr. Johnson* drawing, which was exhibited at Burlington House in 1883, and is now the property of Mr. Fairfax Murray.

To return to the output of 1860, Rossetti in this year was attracted once more towards the annals of the Borgia family, a group of which he had painted in 1851. His subject now was the single upright figure of Lucretia Borgia, washing her hands at a basin after preparing a poison draught for her unhappy husband, Duke Alphonso of Bisceglia. In a circular mirror at the back the latter can be seen hobbling on crutches, and being walked about



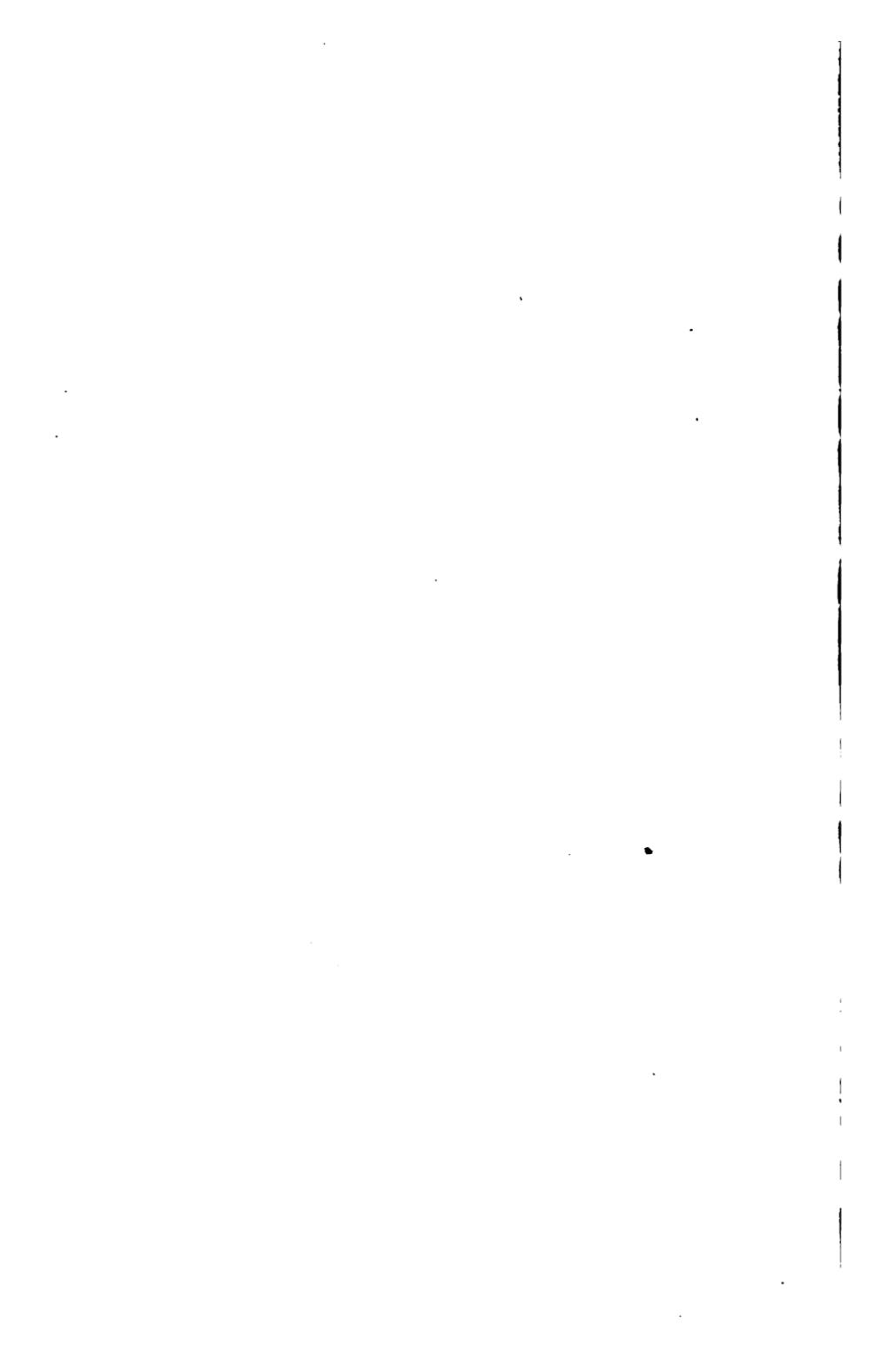
DR. JOHNSON AT THE MITRE





LUCRETIA BORGIA

FIRST DESIGN



the room by Pope Alexander IV, as Rossetti said, "to settle the poison well into his system." The drawing had a curious history. In its original state Lucretia was stiffly drawn in a straight gown with puffed sleeves. In this condition it was acquired by Mr. Leyland; but some time afterwards it was got back by Rossetti, who repainted the lady entirely, representing her with sinuous and ample curves, and turning her whole head towards the spot where her husband is supposed to be walking. The altered drawing is now in the possession of Mrs. Rae, and bears evidence of patching in the manner described. Rossetti painted two or three replicas of it. A very rare photograph of the original design enables us to see what the picture was like before alteration.

In 1861 Rossetti's translations from the Italian poets were at last published, together with the "Vita Nuova," in a volume called "The Early Italian Poets from Ciullo d'Alcamo to Dante Alighieri (1100-1200-1300)." Ruskin generously assisted the production by advancing £100 to the publishers, Smith, Elder and Co., and the sale of the first edition just sufficed to pay this back, with £10 or so over for Rossetti. A second edition, now hardly less scarce than the first, was called for in 1874, and amongst other changes bore the altered title, "Dante and his Circle." Rossetti thought out a very beautiful and charming design of two lovers kissing in a rose garden, which he proposed to etch on copper for the title-page. The plate, however, displeased him as usual, and he destroyed it after taking proofs. Various pen-and-ink drawings of the subject nevertheless exist, one of which is reproduced here. The central idea of this design reappears in various forms about the period we are dealing with. It will be found, for instance, in *Love's Greeting*, a panel designed

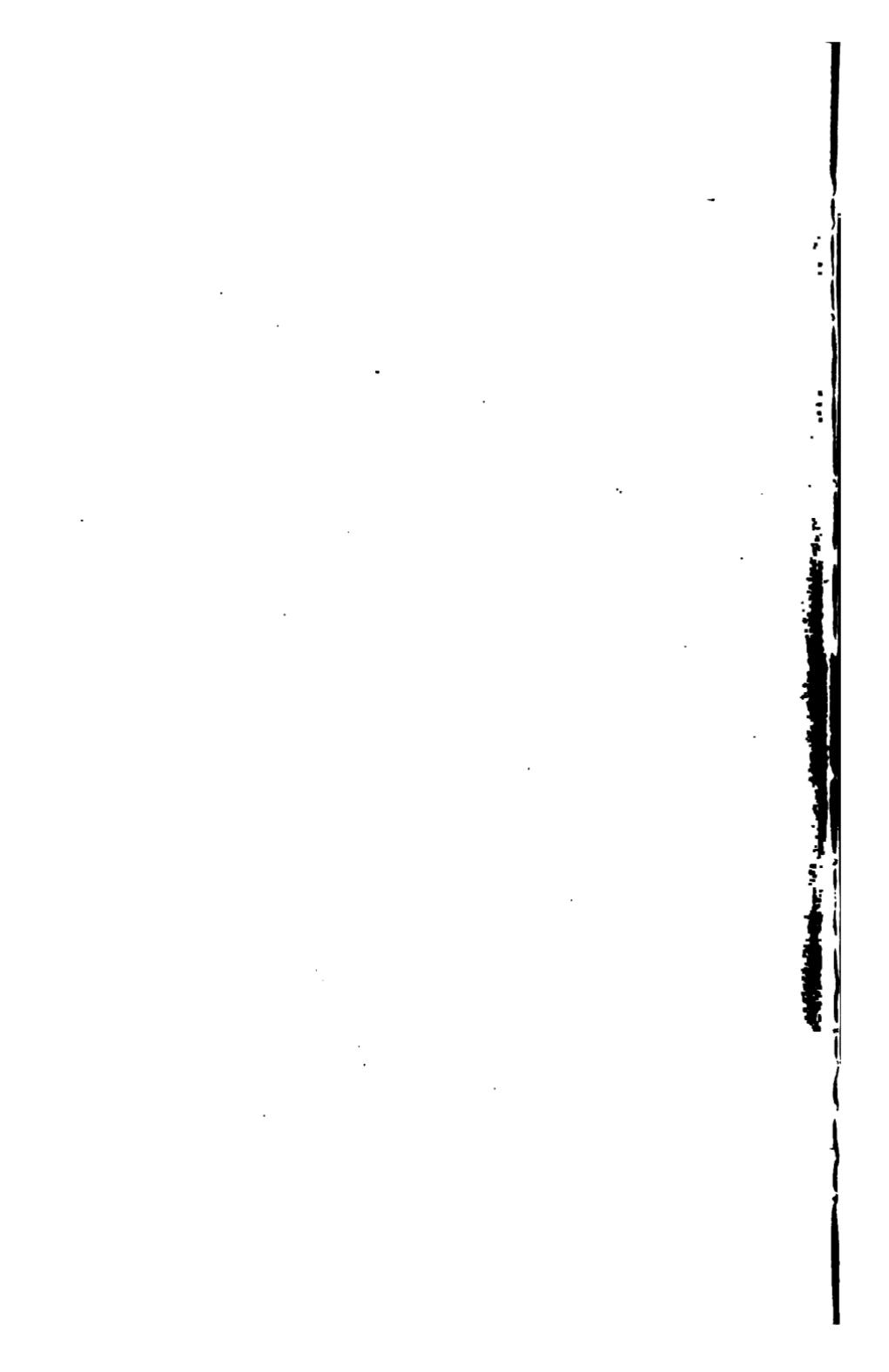
for the Red House, and containing, in addition to the lovers, a crowned figure of Amor bearing a harp in his hand; and in a water-colour of 1864 inscribed *Roman de la Rose*, in which again Love appears overshadowing the kissing pair with his wings.

In 1861 was painted, on a little panel, 10 by 8 inches, a portrait of Mrs. Rossetti, called *Regina Cordium* or *The Queen of Hearts*, showing just the head and bare shoulders, on a gold ground, behind a parapet on which rests one hand holding a purple pansy. The title is inscribed on the parapet, and is faintly re-echoed by a little heart-shaped pendant on a coral necklace. This portrait was acquired by Ruskin, who after a time disliked "the mahogany coloured hair and coral beads," and gave it away to his friend Mr. Severn. Rossetti, contrary to what might have been expected in such a case, painted more than one replica of the portrait. In addition to these versions of his wife, Rossetti painted other heads from different sitters and called them *Regina Cordium*. The first, dated November, 1861, was an oil portrait of Mrs. Aldam Heaton, the wife of a friend with whom Rossetti afterwards quarrelled. Another, painted in 1866, was done from Miss Alice Wilding, a model who sat for many of Rossetti's prettiest faces (*Veronica Veronese*, *Sea Spell*, *La Ghirlandata*, *The Blessed Damozel*, *The Roman Widow*, *Monna Vanna*, and *Sibylla Palmifera*). Somewhat akin to these, or perhaps rather to the *Bocca Baciata* type, is a life-sized oil portrait of "a fair, red-haired young woman, with bare shoulders, a rose in her hair, and round her throat coral and amber necklaces," called *Fair Rosamund*.

A more important outcome of the year is the fine composition known as *Cassandra*. The subject is a scene on the walls of Troy just before Hector's last battle.

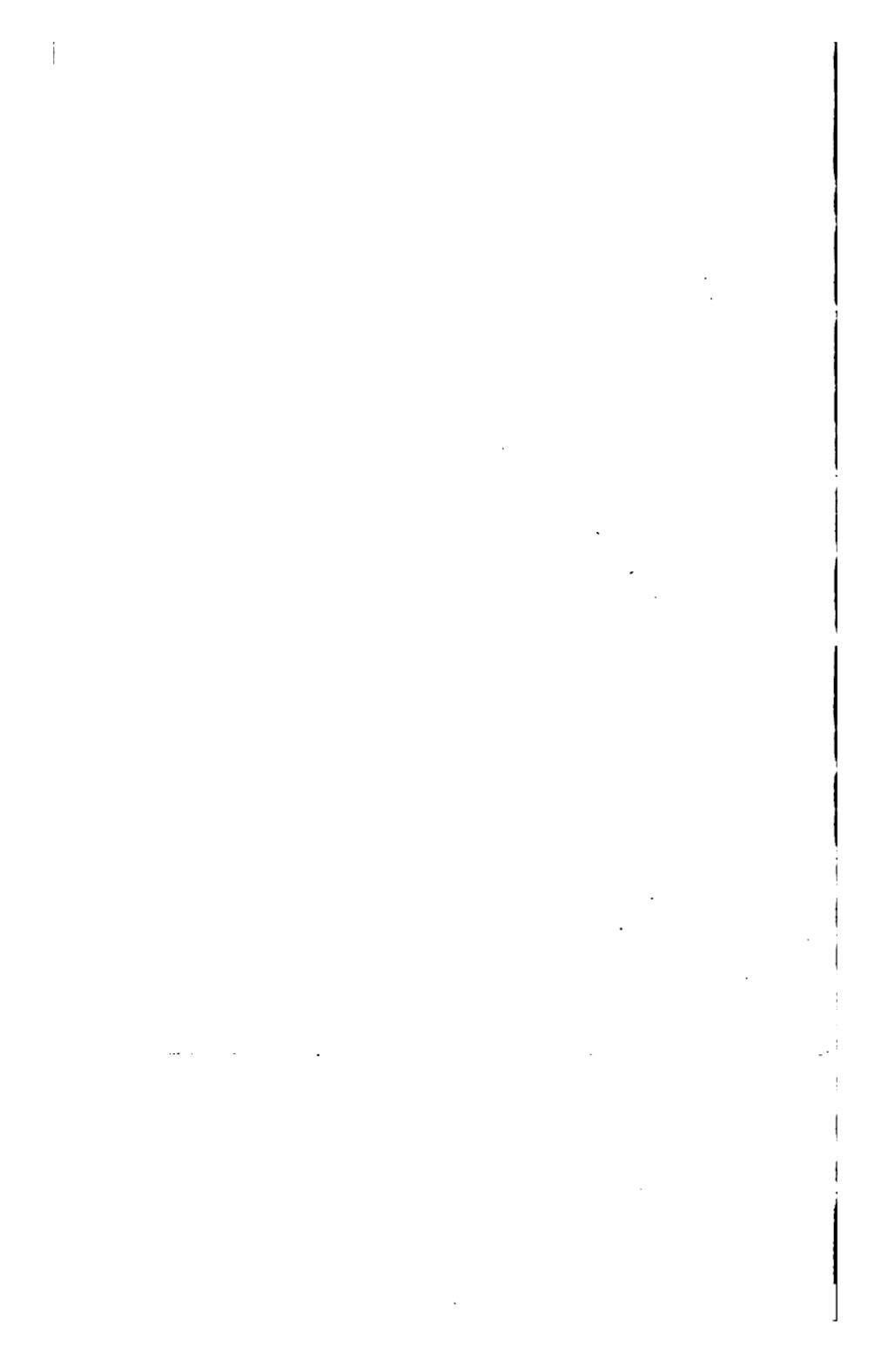


LUCRETIA BORGIA





REGINA CORDIUM
PORTRAIT OF MRS. D. G. ROSSETTI



Cassandra has warned him in vain by her prophecies, and is now throwing herself against a pillar, and rending her clothes in despair, because he will not be detained longer. He is rushing down the steps and trying to make himself heard across her noise, as he shouts an order to the officer in charge of the soldiers who are going round the ramparts on their way to battle. Behind him is Andromache with their child, and a nurse who is holding the cradle. Helen is arming Paris in a leisurely way on a sofa; we may presume from her expression that Cassandra has not spared her in her denunciations. Priam and Hecuba are behind, the latter stopping her ears in horror.

Rossetti wrote two sonnets for the drawing of *Cassandra*, which will be found in his volume of "Poems."

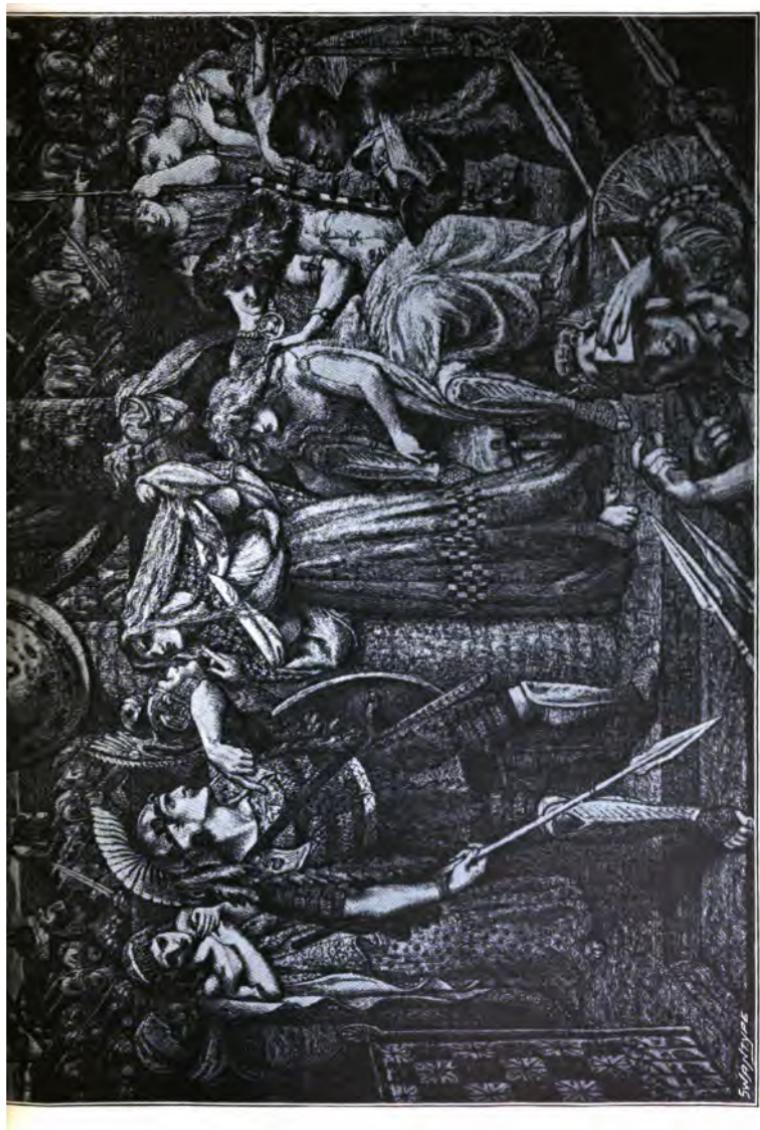
Rossetti never had an opportunity to paint the picture for which this was merely a preliminary design. At the date when he was in a position to undertake it he had begun to paint the deeply imaginative or sumptuous single figures which proved so acceptable to his later patrons, and he could not thenceforward find time or encouragement or money to carry out elaborate subjects. The one exception, almost, to this rule is the great picture of *Dante's Dream*, the disposal of which (on account of its size) gave the painter an infinite amount of anxiety and trouble.

One must go back to the earlier fifties to find a period in Rossetti's life so prolific in invention and ideas as were these two brief married years of 1860 and 1861. In addition to *Cassandra* he planned the composition for a large picture, which was commissioned but never finished, of Perseus showing the Medusa's head to Andromeda, and made the first rough pencil studies for *Beata Beatrix*, the

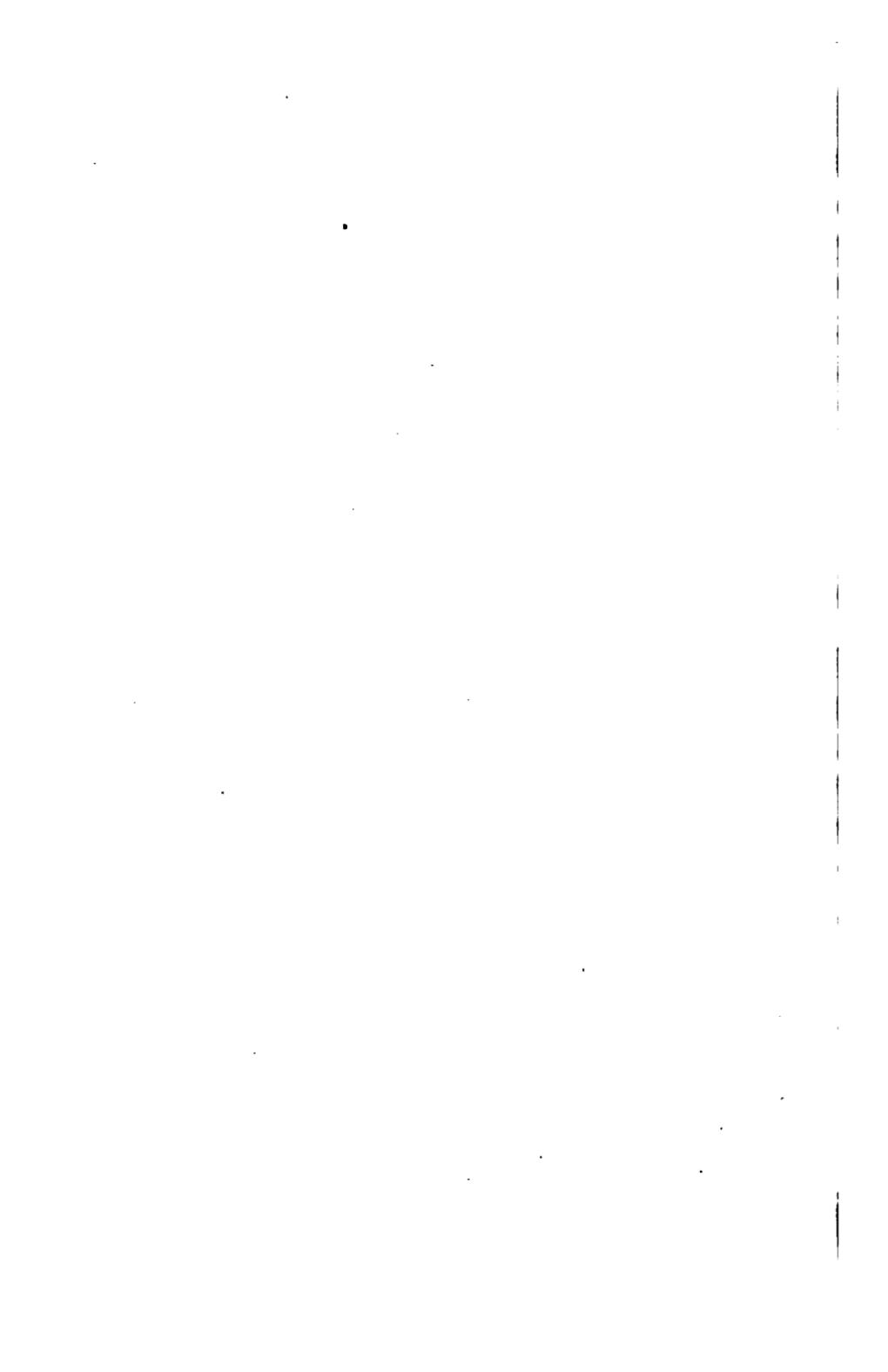
most harmonious, as well as the most widely popular, of all his works. Other little pencil drawings of figures, bearing such titles as *Lachesis* and *The Laurel*, may have belonged to the same or to a somewhat later period. The water-colour of *Bethlehem Gate*, which represents the Holy Family being led away at night by a pair of angels, one of whom closes behind them the door through which the massacre is seen, also belongs to 1862, though whether earlier or later than the gap caused by Mrs. Rossetti's death is not certain.

About this time (1861-1862) the firm of Morris, Marshall, Faulkner and Co. was just being started, with William Morris, Rossetti, Faulkner, Burne-Jones, Madox Brown, Webb, and others as the active promoters of a venture which was to reform the arts of decoration and furniture making. The notion of a trading company, at that date a most unheard-of and revolutionary one, was due in large measure, Mr. Mackail says, to Madox Brown, "but perhaps even more to Rossetti, who, poet and idealist as he was, had business qualities of a high order and the eye of a trained financier for anything that had money in it." Tapestry, furniture, wall-papers, stained glass, painted panels, and later on carpet weaving and dyeing were among the industries to which this band of highly original artists and designers turned their attention, the principle on which they went being that each member should be paid individually for the work commissioned by the firm, and that profits should be divided in a proper ratio at the end.

The Anglo-Catholic movement and the demand for decoration and ritual of an aesthetic and sensuous kind gave the new firm plenty to do, amongst their first commissions being the embellishment of two new churches:



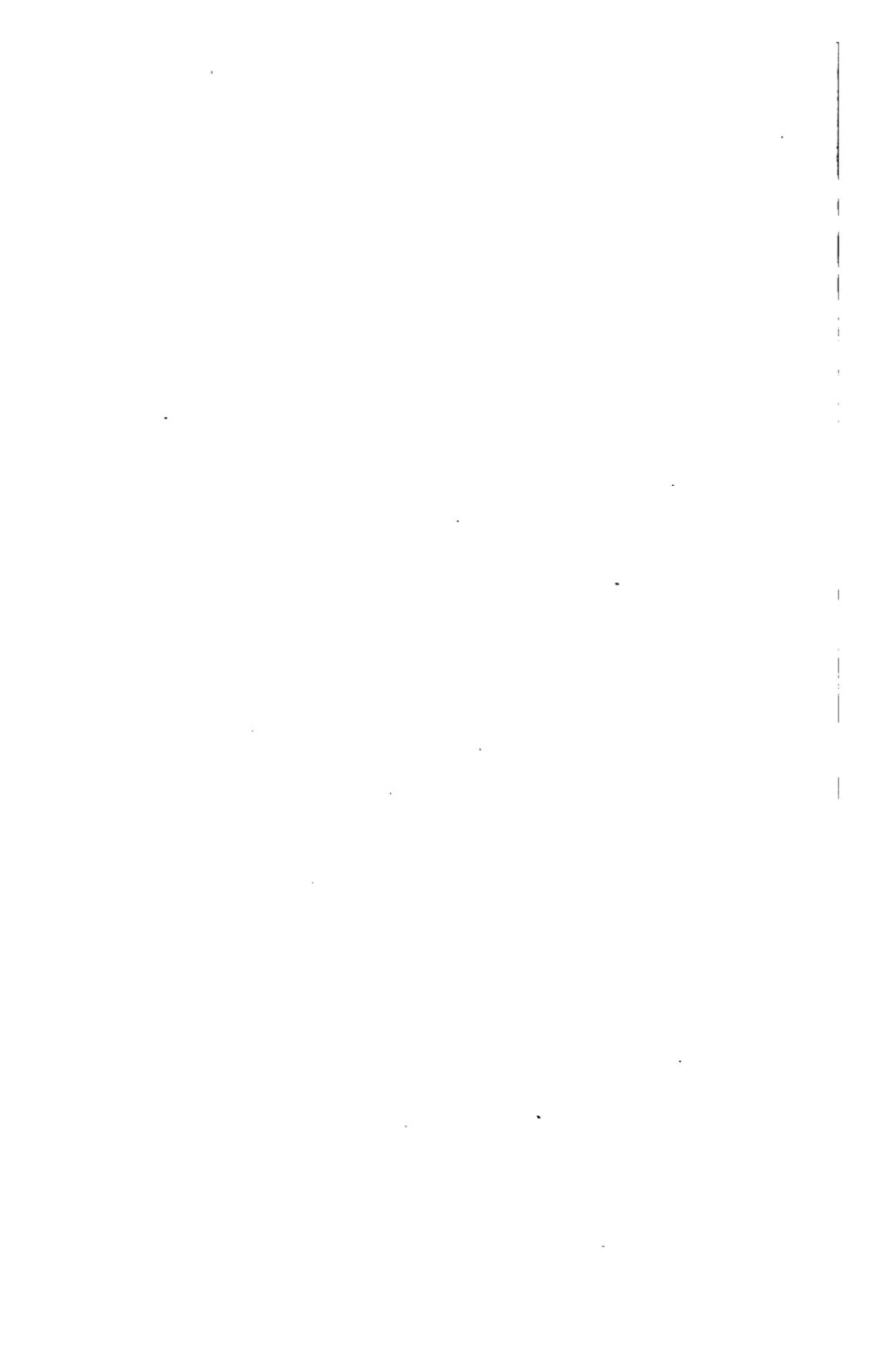
CASSANDRA





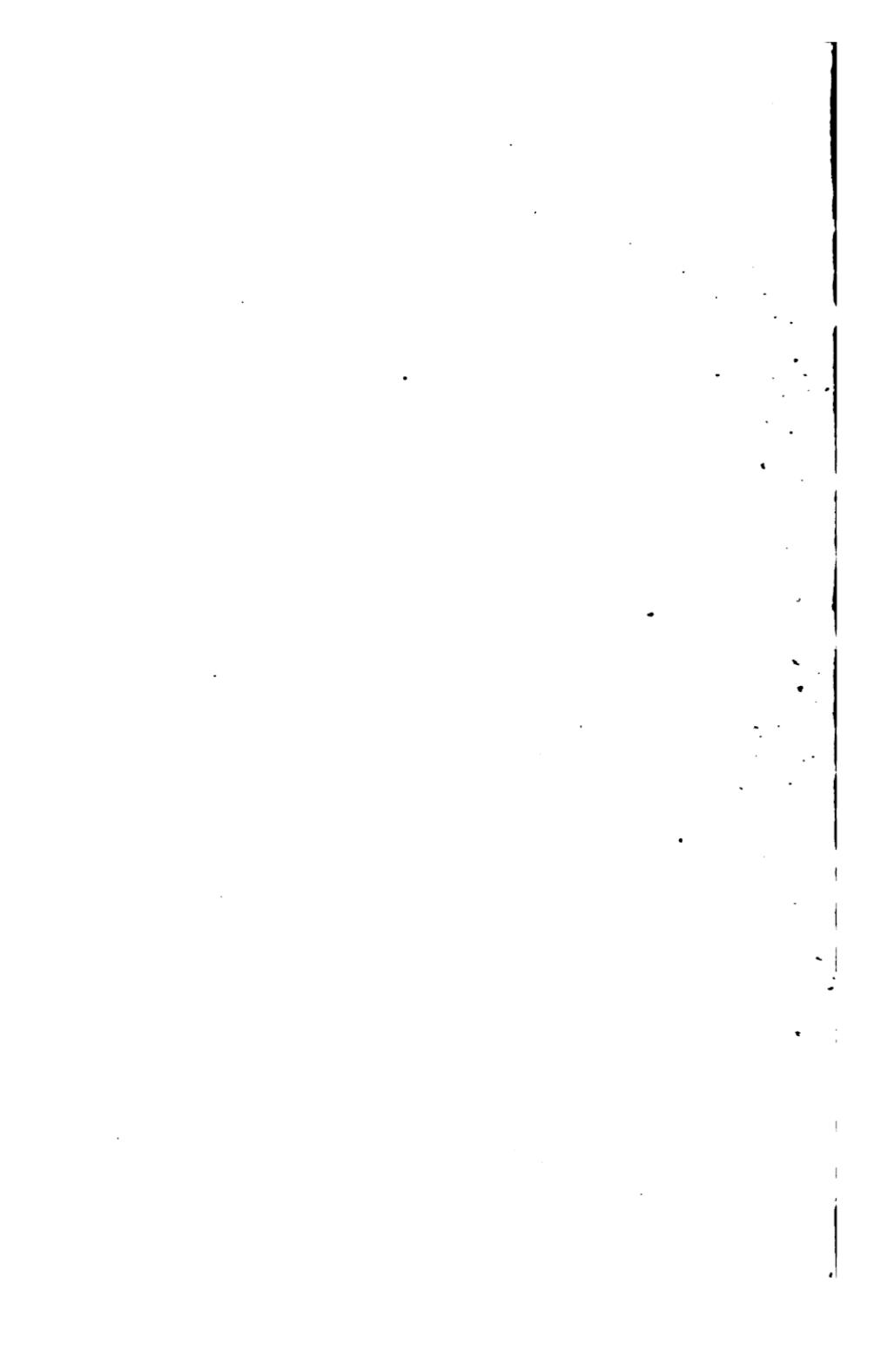
ST. GEORGE AND THE DRAGON

DESIGNS FOR WINDOWS (1)





ST. GEORGE AND THE DRAGON
DESIGNS FOR WINDOWS (2)



then being built by Bodley, St. Martin's on the Hill, Scarborough, and St. Michael's at Brighton. For the former Rossetti executed a design for two pulpit panels and several windows, achieving from the very first a mastery over this branch of art which few designers have surpassed. It is characteristic of his original mind that he went right back to the fundamental principles of *vitraux*, paying no attention whatever to the elaborations which had grown round them, and recognizing that a picture which was transparent, that is, seen by transmitted light, must be conceived in flat tones and not made to give the illusion of shading, as can be done in the case of a surface from which the light is reflected.

To the same category of work designed for Morris and Co., and executed by them during 1861 or 1862, may be added the following:

The Last Judgment. Nine designs in a circle of stained glass.

Adam and Eve. Two designs for stained glass.

St. George and the Dragon. A well-known set of six designs for stained glass. One of the original cartoons representing the Princess drawing the fatal lot, has been painted over in water-colour.

King René's Honeymoon. This was a design for a panel, one of four representing the arts, done for the famous Gothic cabinet which Mr. J. P. Seddon had built by Morris and Co. to hold his architectural drawings. Rossetti's design for "Music" shows the amiable and enlightened King of Sicily leaning over a species of chamber-organ, on which his bride is playing, in the act of kissing her. Rossetti also designed one of the minor panels, representing "Gardening." The water-colour sketch for this, whether done at the time in colours or

painted over the design afterwards, got the title of *Spring*, and as such is catalogued among Rossetti's works, mostly under the year 1864. The whole question of dates, regarding this cabinet, has been somewhat mysterious. Mr. Sharp in his list gives "*King René's Honeymoon*: oil: 1850," which is of course impossible. The painting in oil was not done by Rossetti, and the Morris firm was not thought of in 1850. Mr. J. P. Anderson, in Mr. Knight's little book, gives the date as 1856-7, which is not much better; and even Mr. W. M. Rossetti has not corrected the mistake. Somewhere or other the water-colour design for *King René's Honeymoon* should exist. A replica was painted in oil a year or two later.

Amor, Amans, Amata. These are three small figures in ovals, designed for the back of a sofa which Rossetti had made for himself, and which for many years stood in his house at Chelsea.

Sir Tristram and La Belle Yseult drinking the Love Potion. This was a very beautiful design intended to form one of a series in stained glass for the windows of Mr. Birket Foster's house in Surrey. Other designs for the same series were done by Burne-Jones. The original cartoon, in sepia or Indian ink, which was the really fine thing, is not to be traced; but Rossetti painted a water-colour replica in 1867.

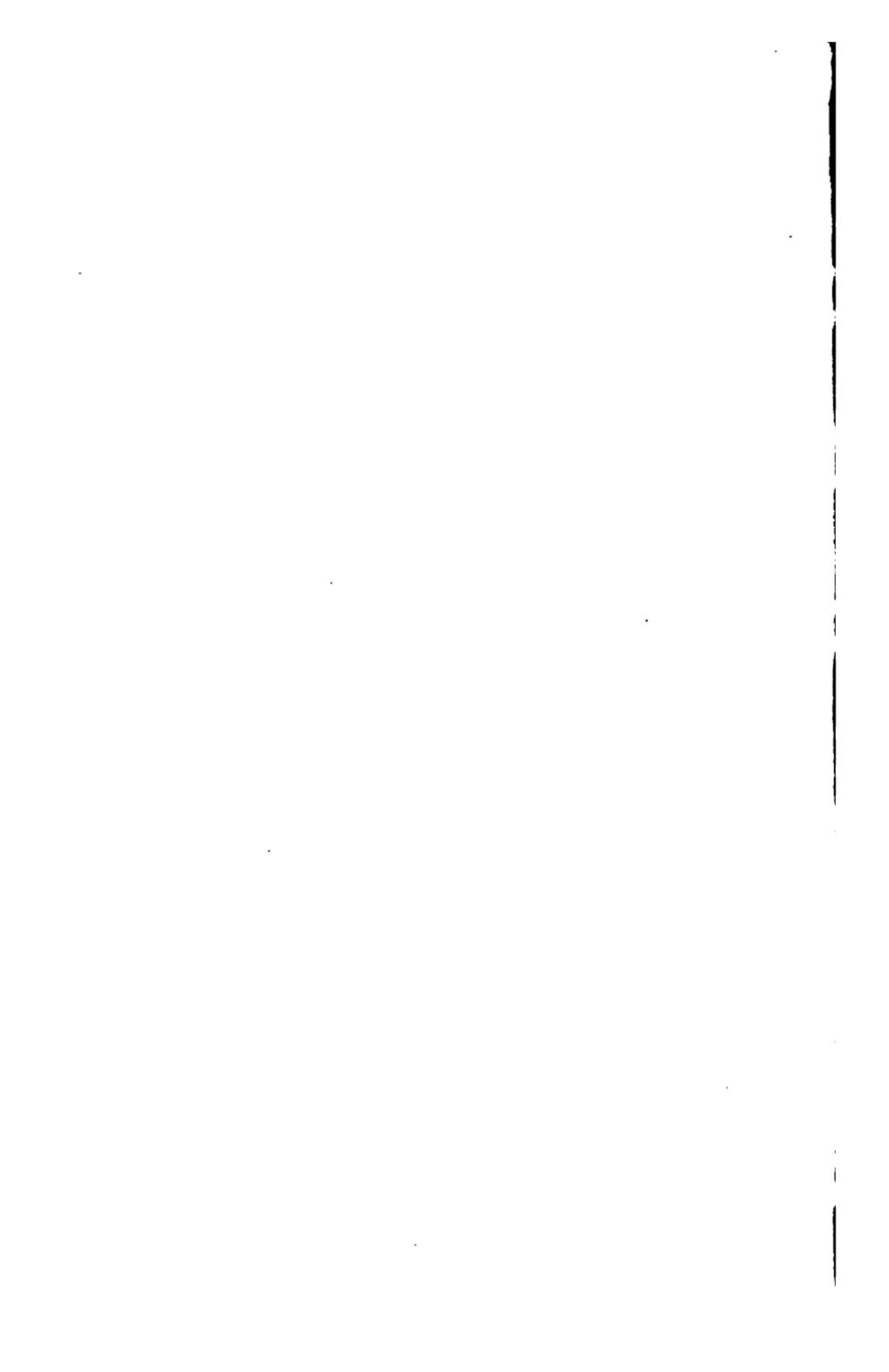
King René's Honeymoon. Another subject from the story of the Sicilian king (or perhaps the same), done for a series of stained glass windows in Mr. Birket Foster's house.

The Annunciation. This is a design for a window, and is different from any of Rossetti's other versions of the subject.

Joseph and Mary at the house of St. Elisabeth; St.



TRISTRAM AND ISEULT



Margaret; and *An Angel swinging a Censer*. These are three other windows of which the cartoons are in Mr. Watts-Dunton's possession, and there may possibly be more.

Threshing. A design for a tile, presumably one of a series.

The remainder of Rossetti's work in applied art, unless other unrecorded examples exist, comprise a memorial window in Christ Church, Albany Street, representing the *Sermon on the Mount*, erected in 1869 to the memory of his aunt, Miss Polidori, who died in 1867; and a bright little water-colour drawing representing *Christ Crowned*, with a regal globe in his hand, and above and below two pairs of winged angels.

The *Paolo and Francesca* water-colour is generally attributed to the year 1861, although no particular authority exists for this beyond an auctioneer's catalogue. There is a possibility, borne out to some extent by internal evidence, that it may have been an early sketch not used at the time, but taken up later and finished off to sell. The paper on which it is painted has been added to on all four sides for the purpose of extending the composition. In its original form the drawing would have included the pair of lovers and practically nothing else.

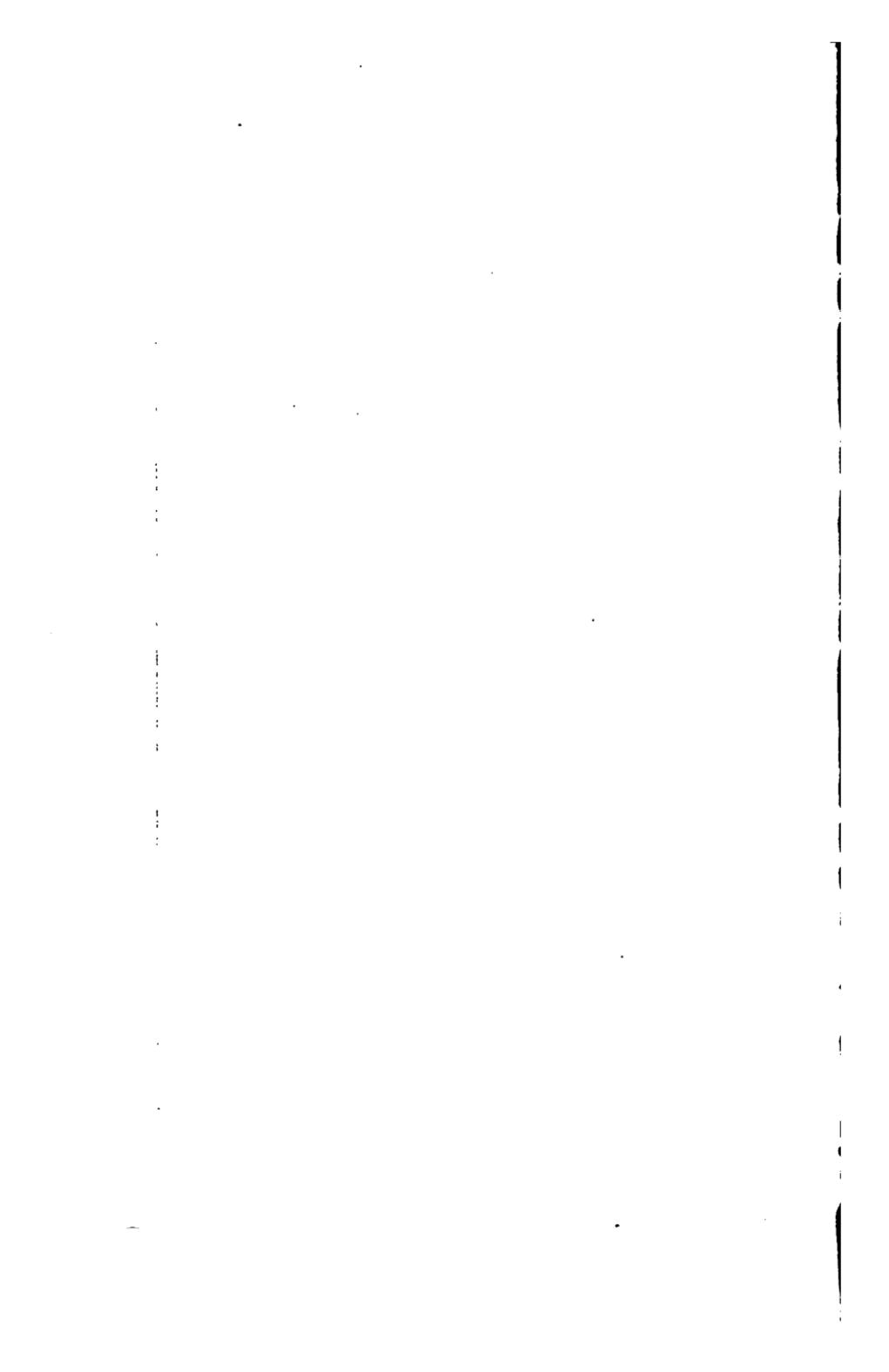
This beautiful and luminous little water-colour represents the first compartment of the double subject. In the other half of the complete picture the souls of the lovers are shown floating for ever in a rain of flames. In the picture Paolo in red and Francesca in green, are seated before a window bearing the gryphon arms of Malatesta. A branch of red roses lies on the floor at their feet and a rose-bush is growing from a barrel on their right. A red lute hangs upon the wall to their left. Outside is a

bright and sunny landscape. The lovers had stopped in the midst of their reading to give the fatal kiss that sealed their doom, but the approaching form of Lanciotto is not seen.

In 1861 or 1862 Rossetti designed two woodcuts for his sister Christina's "Goblin Market," published by Messrs. Macmillan. These illustrated respectively the lines "Buy from us with a golden curl" (frontispiece) and "Golden head by golden head," the two girls lying asleep folded in each other's arms (title-page). In 1865 he drew two more designs for "The Prince's Progress," illustrating the lines "You should have wept her yesterday"—the story of the Prince setting out to seek his bride, who dallies so long on the way that when he arrives he finds her dead—and "The long hours go and come and go." Numerous studies in pen-and-ink were made for these illustrations, especially for the last, which remains perhaps the most beautiful and successful of the four. The covers for these two little volumes of his sister's poems, as well as for his own when they appeared, were designed by Rossetti, and are as original and effective and tasteful as his decorative work invariably was.



THE BLUE CLOSET



CHAPTER VII

SETTLING AT CHELSEA. 1862 TO 1868

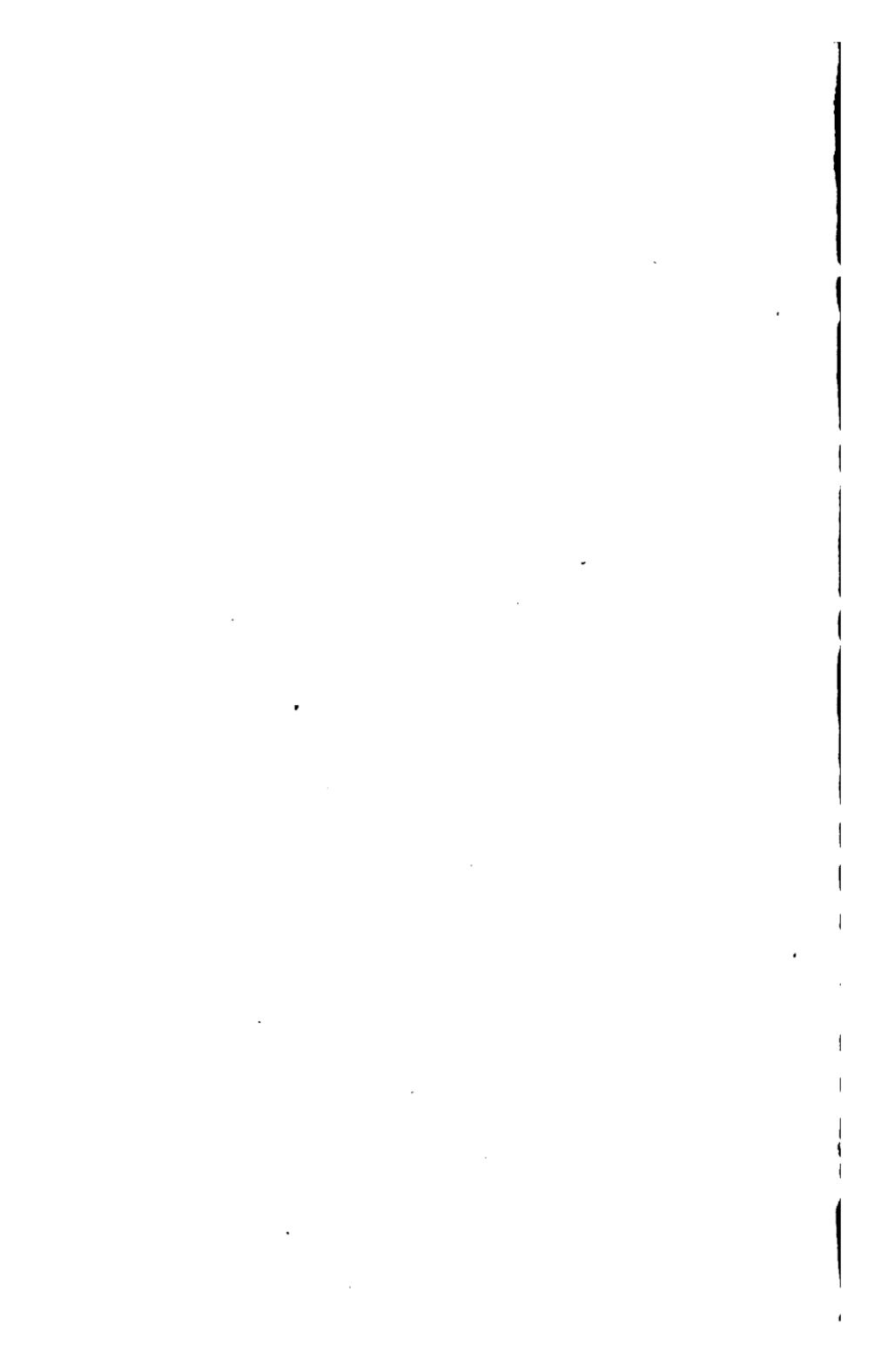
FTER the tragic death of his wife, on February 11th, 1862, Rossetti could no longer bear to occupy the rooms they had inhabited at Chatham Place, and began to seek for others. In the meantime he took lodgings for a few months in a house in Lincoln's Inn Fields. He had a fancy for getting away from the crowd of London, and yet for being near the river, which caused him to examine one or two old houses in the then by no means fashionable neighbourhoods of Hammersmith and Chelsea. He finally decided in favour of No. 16, Cheyne Walk, a house which from some traditional association with Queen Elizabeth became known as Tudor House and is now called Queen's House. It is also said to have been described by Thackeray in "Esmond" as the home of the old Countess of Chelsey. At first he thought of inviting his family to live with him, but circumstances rendered this undesirable, and he started instead a joint *ménage* with Mr. Algernon Swinburne, Mr. George Meredith, and (at casual intervals) his brother. Mr. Meredith's subtenancy was not of long duration; in point of fact he never really occupied his rooms. But Mr. Swinburne remained long enough to have shared very considerably the traditions which soon grew up round Tudor House,

and whilst there wrote the most famous of his dramas, "Atalanta in Calydon," as well as many of the "Poems and Ballads," and a portion of "Chastelard." The gloom which at first had threatened Rossetti gradually wore away before the robustness of his nature; settling into and furnishing his house on new, and at that time practically unheard-of principles, afforded abundant distraction; and for some years, until his own illness intervened, Rossetti played the genial and charming host to many old friends of his intimate group, and to an increasing circle of new ones who were attracted by sympathy or by the growing glamour of his name.

We have alluded just above to the furnishing of Tudor House, but the subject deserves more than a passing reference. Rossetti, in spite of his entire indifference to the outside public, had a wonderful way of infecting with his own predilections and taste. We have seen the part he took in popularizing the Arthurian legend and the various romances of chivalry. In the same way he championed to very good purpose the almost forgotten cause of Keats. His discovery of Fitzgerald's translation of Omar in a bookseller's box started the world-wide appreciation of those wonderful quatrains. Blake, Coleridge, and other less celebrated worthies owed to his fine discrimination much of their revival in the public taste. He had borne a leading share in the Morris decorative movement; and now he was destined to pave the way for the modern craze for old oak furniture and blue china. Bric-à-brac was not of much account in England when Rossetti first began rummaging the dealers' shops for old and battered cabinets, Chippendale chairs, carved oak panels, "hawthorn" jars (the name was his invention), and an infinite variety of brass implements, chandeliers,



ALGERNON CHARLES SWINBURNE, 1861



sconces, mirrors, and vases of antique and comparatively neglected types.

One of the main charms of the house at Chelsea was its long garden, more than an acre in extent, with an avenue of trees on to which the studio looked. As time went on this garden became tenanted with a miscellaneous assortment of birds and animals, round which a veritable saga of anecdote has gathered. In the larger edition of this book some account was given of the animals which formed a prominent feature in Rossetti's life at Cheyne Walk, and which, with his affection for bric-à-brac, his spontaneous generosity, his ever-ready wit, his love of good stories, and his endless flow of *vers d'esprit*, form a contrast to the somewhat sombre atmosphere in which he sought his inspirations, and in which, owing to the seclusion of his later years, he was popularly supposed to live. As insomnia, with added physical troubles, attacked him, he suffered from melancholy, and the remedy recommended to him proved almost worse than the disease; but at the commencement of his life in Chelsea Rossetti was a remarkably cheery unaffected human being, free from vanity, full of good nature; and it is a misfortune that most of the personal literature published about him has come through the channels of men who only knew him late in life, and whose impressions of him in the days when he had better health and less fame were necessarily tainted.

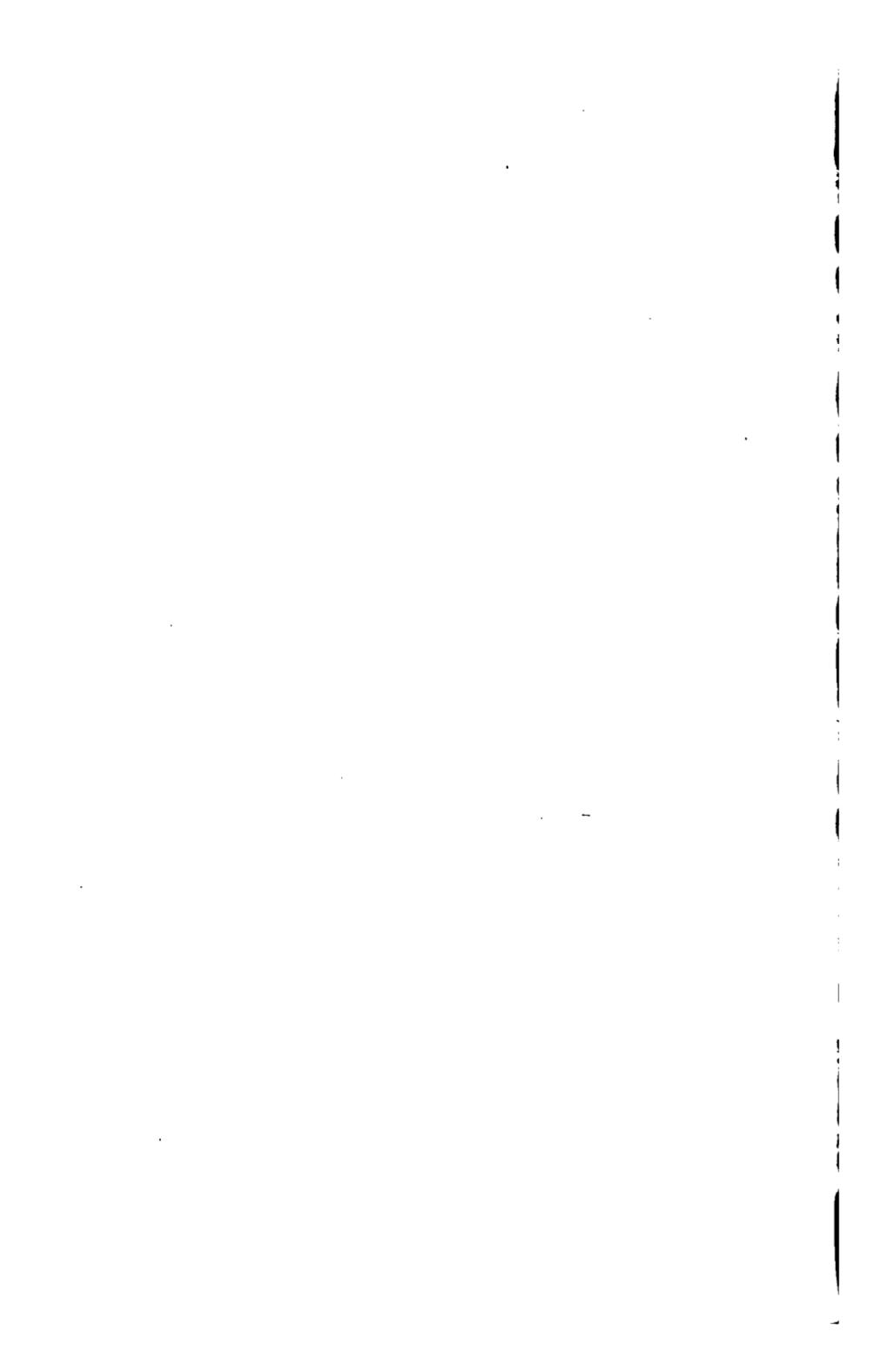
For convenience of division it is not proposed in this chapter to take Rossetti's work beyond the year 1868, when his health first showed signs of breaking down, and when, in order to escape from the oppression of sleeplessness, and to rest his eyes, which began to give trouble, he went on a visit to Penkill Castle in Ayrshire, the

residence of Miss Alice Boyd. Here he was tended and cared for with unsurpassable kindness, and enjoyed the company of his old friend William Bell Scott. Of incidents during the six years there were not many that concern our purpose. In 1862 and 1863 a couple of short trips were made to Belgium and Paris, but without particular results upon Rossetti's work. During the same two years Rossetti was engaged in finishing for press the "Life of Blake," begun by his friend, Alexander Gilchrist, who had died very tragically in 1861. About 1865 he joined the Garrick Club, a plunge into public life which he capped by a letter to the "*Athenæum*" in this year, protesting against its being stated that he was a water-colour painter who only occasionally used oils, and asserting that having first begun as an oil-painter he had "now, for a good many years past," reverted to oil for all his principal works. There is but one other instance of this obtrusion of his name in public print to correct a misstatement, and that was when he wrote a dignified letter protesting against some scurrilous paragraph to the effect that he had given a "not at home" message when the Princess Louise had called upon him. The article in the "*Athenæum*" entitled "The Stealthy School of Criticism" hardly belongs to the same category, being a necessary rejoinder to a slanderous public attack.

Among the first signs of increasing popularity when Rossetti settled down at Chelsea was the employment of an assistant, Mr. W. J. Knewstub, who helped to trace subjects on to canvas, and doubtless was materially useful besides in the production of duplicates of the pictures. Mr. Knewstub was himself a painter, and some time later, preferring to be independent, made way for a suc-



D. G. ROSSETTI, 1862
FROM THE PORTAIT BY DOWNEY



cessor, Mr. Henry Treffry Dunn.¹ The only other person whose advent into Rossetti's life need be chronicled here was Charles Augustus Howell, an Anglo-Portuguese of fascinating exterior and plausible manners, who had been of some service about 1857, and who returned to England in 1864, when he became private secretary to Mr. Ruskin. In 1870 this relationship terminated rather abruptly, but before that time, and after it as well until a breach came, Howell acted as agent for the sale of Rossetti's pictures. He was undoubtedly a salesman of most exceptional gifts, and his resourcefulness in invention was past praise; but it may be doubted if in the long run his connection with Rossetti did the latter much good, and one may notice among those who had dealings with him a reluctance to discuss his brilliant business qualities. Amongst other features of his activity at one period was the circulation of a number of spurious Rossetti drawings, which he either did himself or got done. It has been stated that his skill as a copyist commanded admiration even from Ruskin. Apart from this he was an excellent connoisseur, of keen and sound judgment. Howell figures in Mr. Watts-Dunton's novel, "Aylwin," under the thin disguise of the Anglo-Portuguese Da Costa—Rossetti himself being a leading and easily recognized character in the book. There is a crayon portrait of him by Rossetti, dated 1865, which gives a good notion of his foreign, sallow, and by no means un-intellectual features.

* * * * *

We may here resume the thread of Rossetti's work,

¹ In a volume of "Reminiscences," posthumously edited and published in 1904, Mr. Treffry Dunn antedates his acquaintance with Rossetti by about three years, as the context itself proves.

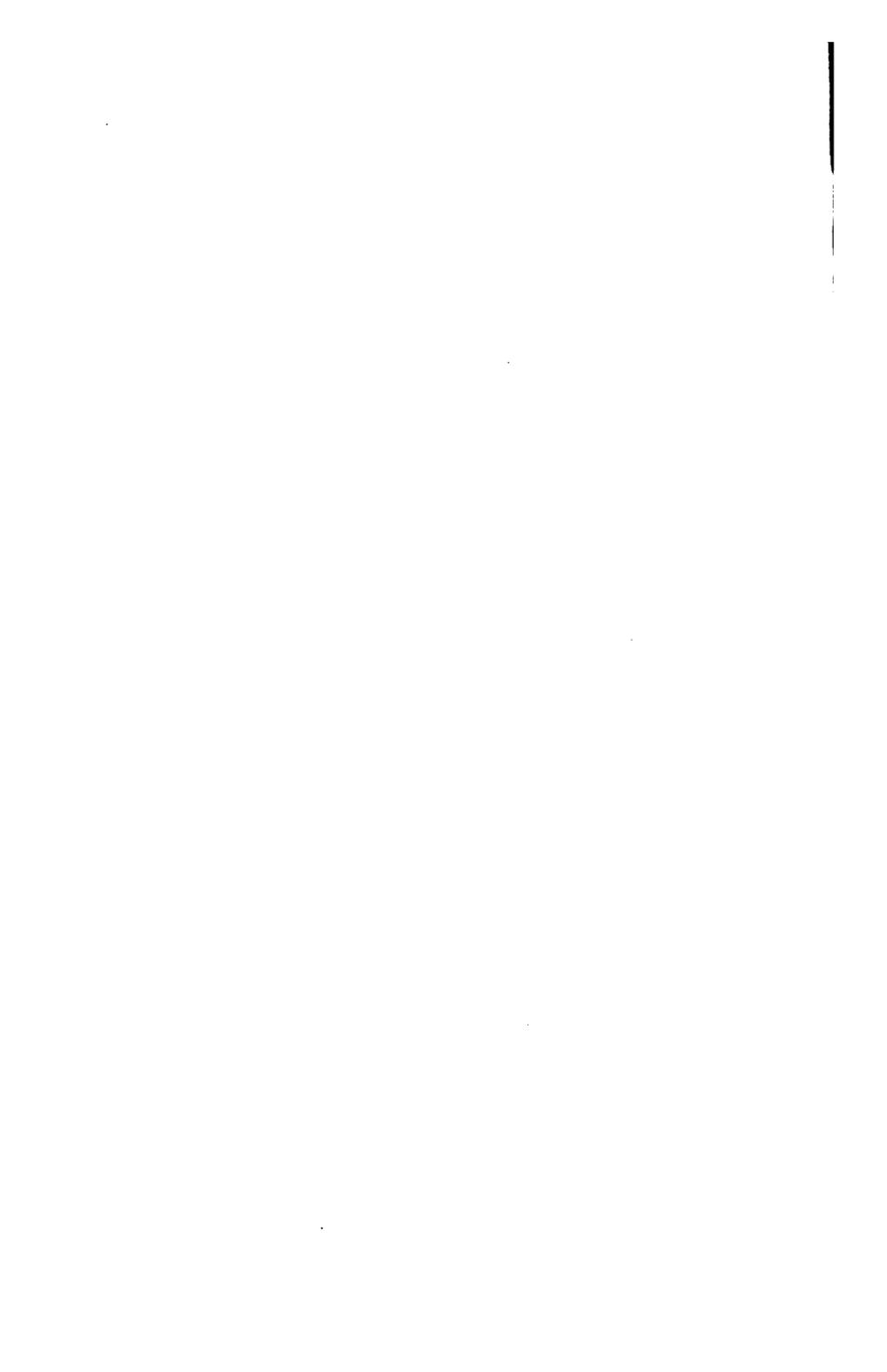
dropped at the point where his wife's death broke it and rendered him for a short time incapable of settled application. One of the last things he executed prior to the bereavement, and certainly the last thing for which his wife sat to him, was a water-colour of *St. George and Princess Sabra*, different from his other versions of George, in which the kneeling Princess is holding the helmet as a basin for her hero to wash his blood-stained hands. The knight looks towards the window where a procession is bearing past the dragon's head in triumph. This picture belongs to Mr. Heaton, and a replica was painted six years later for Mr. Craven, of Manchester.

The first things done after he recovered from the initial shock were a crayon portrait of his model dated February, 1862, and an oil picture of a dark girl looking girl leaning out from a lattice-window. This painting, *At a Lattice*, which has generally been wrongly described as a water-colour, shows some falling off from his usual standard of work, but it is rich in tone and colour. It is said that the subject was a real one, which caught his fancy and impelled him to begin painting again. At any rate, the choice of model is an exceptional one. Rossetti, though in the accessories, a coral necklace and a blue and white jug and saucer with wall-flowers on the window sill, he has followed the method common with him at this period.

Two other subjects dated 1862, an oil painting of *Joan of Arc*, and a replica, much improved, of his early *Pand Francesca* diptych, call for passing notice. The first represents on a square-shaped canvas a half-length figure of Joan with head thrown back kissing the sword of deliverance. A somewhat hard and masculine type was selected for the model, it is said a German named Mrs.



JOAN OF ARC



Beyer. The subject proved popular, if one may judge by the number of replicas commissioned, which included one for Miss Heaton (a water-colour), one for Lady Ashburton, and one very much later for Mr. L. R. Valpy. These varied a little, the figure in some cases facing to the right and in others to the left.

The 1862 version of *Paolo and Francesca* is similar in composition to that of 1855, but is larger and more developed. Those who wish to compare differences between the two versions will find the earlier one reproduced in Mr. Stephens's "Portfolio" monograph.

The well-known picture of *Beata Beatrix*, formerly owned by Lord Mount Temple, and now in the National Collection by Lady Mount Temple's bequest, bears date 1863, but was only partially painted in that year, the completion being long delayed. One reason for the difficulty may have been that Rossetti desired to make this picture a living memorial of his wife, and that no regular studies of the face had been done for it. It is possible that he may have used studies done for Delia (in *The Return of Tibullus*), of which several existed, with the head poised nearly in the proper attitude.

Those who judge Rossetti as deficient or shallow in real feeling exhibit a gross blindness to the generosity of his nature, and do him a special injustice in regard to the execution of this picture, the haunting melancholy of which is a faithful reflection of the spirit in which he set himself to commemorate his dead wife's features. For an artist or literary man to trail his private griefs in public, is, in nine cases out of ten, a sign of innate vulgarity. There is no trace of such vulgarity here. The noble choice of subject, the still nobler execution, place it beyond the reach of any such suggestion, and render

the picture in effect, as well as in its inspiration, unique amongst the pictures of the world. That the subject cost him pain in the doing the most cynical could not fail to see; that, being done, it is almost more beautifully done than any other picture he painted is a judgment which many would endorse without question. Technically there may be others far better. Technique in any case is not the standard by which to estimate a painter who puts pure poetry on to his canvas. Rossetti has done work with the brush capable of satisfying any purist in technique, just as he has done work that is absolutely flawless in drawing; but technique and drawing were not his strongest points, and though he himself frequently regretted the loss of early training which would have given him what he lacked, he was master of gifts which are rarer and more precious. Into the *Beata Beatrix* he has put the very best of himself; imagination, feeling, colour, beauty, and perfect harmony. Not a flaw, not an ugly touch mars the repose of that upturned face in trance, the purest of all the images that have made his wife immortal.

Rossetti's descriptions of his own pictures are not always so poetical as the pictures themselves, being generally written to people who might be expected to miss the subtle meanings he put into them. It is more interesting, however, to have them than any description by an alien hand, and the following is a passage in his letter describing the *Beata Beatrix*, which has often been wrongly named *The Dead* or the *Dying Beatrice*—a title more fitly to be applied to *Dante's Dream*:

"The picture illustrates the 'Vita Nuova,' embodying symbolically the death of Beatrice as treated in that work. The picture is not intended at all to represent death, but to render it under the

semblance of a trance, in which Beatrice, seated at a balcony overlooking the city, is suddenly rapt from earth to heaven.

"You will remember how Dante dwells on the desolation of the city in connection with the incident of her death, and for this reason I have introduced it as my background, and made the figures of Dante and Love passing through the street and gazing ominously on one another, conscious of the event; while the bird, a messenger of death, drops the poppy between the hands of Beatrice. She, through her shut lids, is conscious of a new world, as expressed in the last words of the 'Vita Nuova'—That blessed Beatrice who now gazeth continually on His countenance *qui est per omnia saecula benedictus.*"

The picture is so familiar that it is probably unnecessary to say much about the colouring, which is soft and mysterious as befits the subject. The figure of Beatrice, with a misty aureole playing about her golden auburn hair, is robed above in the purest green, with faint purple sleeves and a fainter purple below. A crimson dove bears the gray death poppy in its bill, and in the distance watching her are dimly seen Dante and the crimson figure of Love. A dial marks the fateful hour which was to bear her, on that 9th of June, 1290, "to be glorious under the banner of the blessed Queen Mary." On the frame, designed by Rossetti himself, as was usually the case with his later and more important pictures, are the first words of that quotation from Jeremiah which Dante uttered when Beatrice's death had "despoiled the city," as he said, "of all dignity": *Quomodo sedet sola civitas.* "How doth the city sit solitary that was full of people; how is she become as a widow, that was great among the nations!"

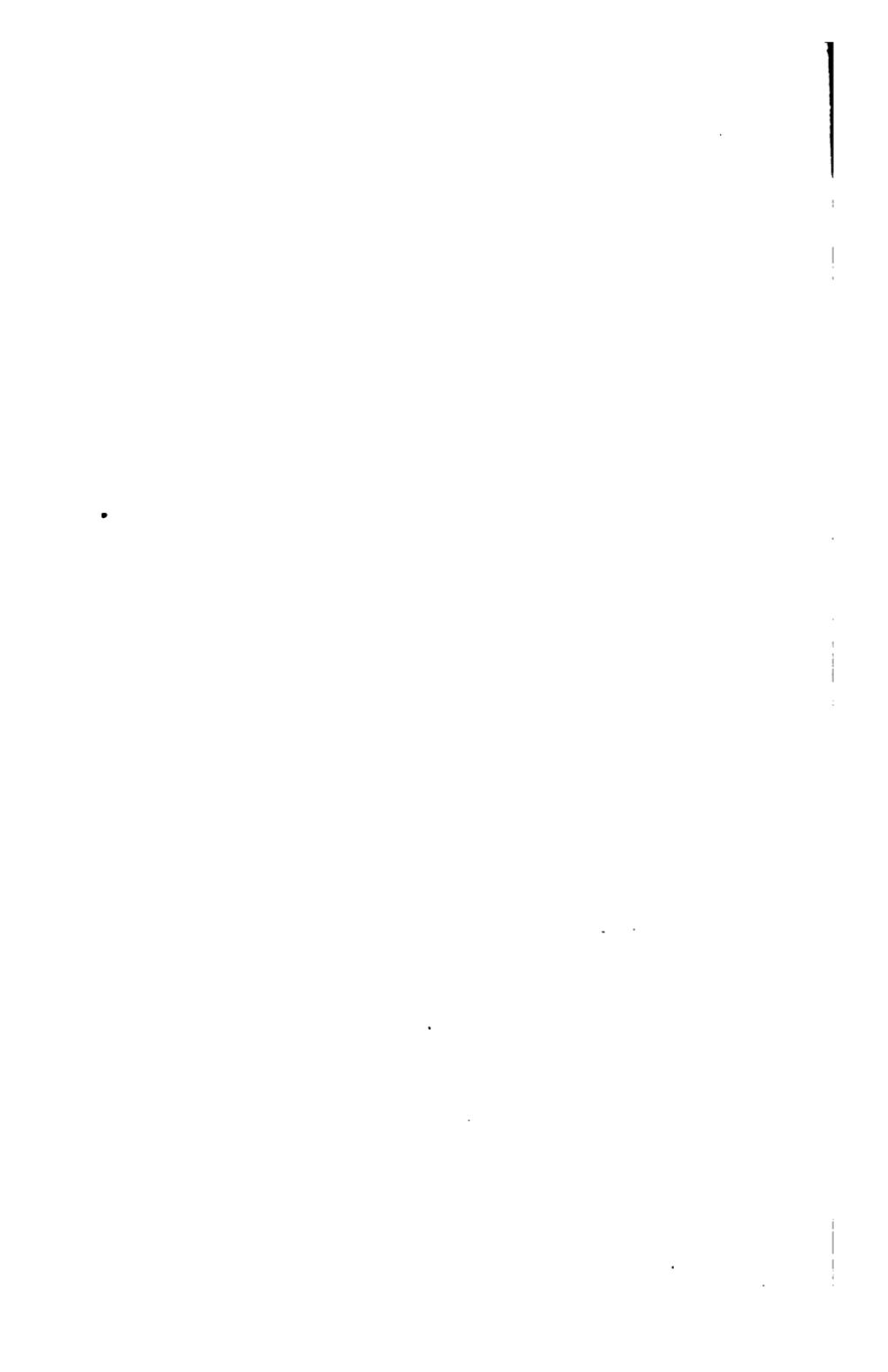
What Rossetti felt and thought about this picture himself we may gather from the fact that for some years he refused to send out a replica of it, even when replicas had become a regular and lucrative form of business to

the detriment of his better art. At last he was prevailed on to let Mr. William Graham have one in return for a special obligation, the copy being a crayon drawing dated 1869. Later on, in 1872, he consented to paint it in oil, also for Mr. Graham, adding, for the sake of distinction, a predella, representing below the main subject the meeting of Dante and Beatrice in Paradise, with maidens bearing instruments of music. White doves hover round, and underneath is the date "Mort: Die 31. Anno 1300," with the inscription "Veni, Sponsa, de Libano." This version of the picture was bought at the Graham sale by Messrs. Agnew, and, after remaining with them for some time, was transferred to a purchaser in America. Once the reserve was broken, Rossetti painted other replicas as well, none of them at all equal in quality to the original. A small water-colour was done for Mr. Craven while the Graham picture was in progress, and was finished in 1871. This, with the two already mentioned (making three versions in all), was exhibited at the Burlington Fine Arts Club in 1883, whilst at the Academy in the same year was the Mount Temple picture, with a crayon replica of 1872 done for Mr. Valpy. There was a third copy in oil done for Mr. Valpy in 1880, as part of the artist's debt for *Dante's Dream* (of which particulars will be given later). This was put in with Rossetti's own effects at the sale in 1883, and was acquired by the Hon. Percy Wyndham. The picture possessed by the Corporation Art Gallery of Birmingham would have been a fourth, but it was left unfinished, the background and some other parts being painted after the artist's death by Mr. Madox Brown. It was acquired from the late Mrs. Lucy Rossetti, to whom her brother-in-law had given it, in 1891.

To 1863 belongs a small oil picture called *Helen of*



HELEN OF TROY



Troy, a full-faced study, head and shoulders only, of a rather pretty model, with masses of rippling yellow hair. Swinburne, in his "Essays and Studies," has written a glowing description of this "Helen, with her Parian face and mouth of ardent blossom, framed in broad gold of widespread locks"; and in truth she is sumptuous enough, without, however, much claim to intellectual or imaginative beauty. Except that Rossetti has painted a burning town behind, and that the lady is fingering a crystal locket in which is a flaming torch, there is little to suggest that "daughter of the gods divinely tall and most divinely fair" for whom the towers of Ilium were sacked. Rossetti at a later date had some thought of doing a picture to illustrate his ballad of "Troy Town," which must not be confused with this, the subject being Helen's dedication to Aphrodite of the goblet modelled on her shapely breast.

The last of the *St. George* subjects belongs to the year we are dealing with, and represents St. George in the act of slaying the dragon; a water-colour version of one of the incidents in the window series, but treated a little differently. The Princess, naked to the waist, is bound to a tree in the background, while the knight is engaged in trussing the monster, not a very formidable specimen in regard to size.

Next come three small subjects: *Belcolore*, a very finely painted head of a girl biting a rosebud, in a circular frame, of which a red chalk study exists, as well as a copy in water-colour; *Brimfull*, a water-colour sketch of a lady stooping to sip from a full glass; and thirdly, a picture called simply *A Lady in Yellow*, belonging to Mr. Beresford Heaton. This is a half-length figure, sitting with folded hands, done from a favourite model, and

very effective as a study in one colour, the background, the hair, and the lady's dress being all in subtly varied tones of yellow.

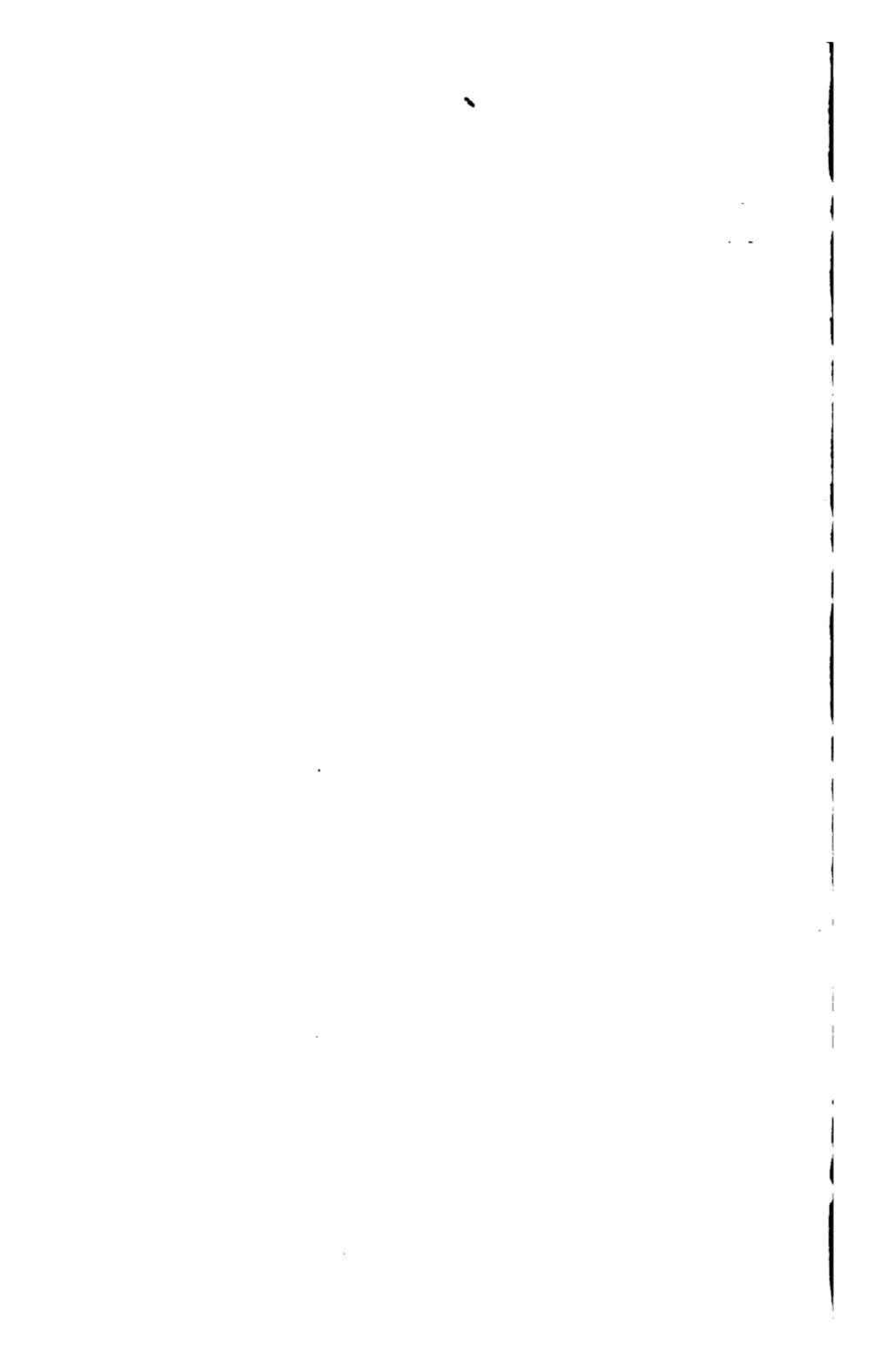
We are now entering upon the period when Rossetti ceased to paint small heads and began to devote himself to larger single figure subjects, lavishing upon them indeed all the wealth of his fine imagination, and surrounding them with quaint and beautiful accessories in the way of stamped leather or tapestry backgrounds, richly embroidered robes, inlaid pieces of furniture, jewel vases, ornaments and flowers such as he alone knew how to select and paint. Many of these accessories, picked up during his rambles among the curiosity shops, figure over and over again in different pictures, the commonest of them all—so common that it almost amounts to a signature—being a spiral shell of pearls, worn at the side of the hair by his luxurious and languishing types of beauty.

The first picture of the type just mentioned, and in point of execution one of the very finest, is *Fazio's Mistress*, a small oil painting belonging to the late Mr. Rae, dated 1863, but considerably altered and repainted ten years later, when Rossetti renamed it *Aurelia*. The flesh-painting of the face, which was left unaltered in 1873, is as fine as anything Rossetti ever did of the kind, only surpassed perhaps by his earlier handling in Old-Master style of the *Bocca Baciata*.

The year 1864, which is one of the richest in production, contains two or three more prominent examples of Rossetti's attraction towards a luxuriant and seductive type of feminine beauty. The most important is *Lady Lilith*, which embodies perhaps the fullest expression of Rossetti's power in this direction. *Lilith* is a modernized



LADY LILITH



conception of that wife whom Adam had before Eve, in the Talmudic legend, and by whom "he begat nothing but diuils." She is the incarnation of the world and the flesh, with all sorts of latent suggestions of the third element. A beautiful woman, splendidly and voluptuously formed, is leaning back on a couch combing her long fair hair, while with cold dispassionateness she surveys her features in a hand mirror. "Body's Beauty" Rossetti called the picture afterwards, contrasting it with his conception of "Soul's Beauty," the *Sibylla Palmifera* of 1866-70. At the same time he described the two in a pair of sonnets, which were embodied in "The House of Life" as Nos. LXXVII. and LXXVIII.

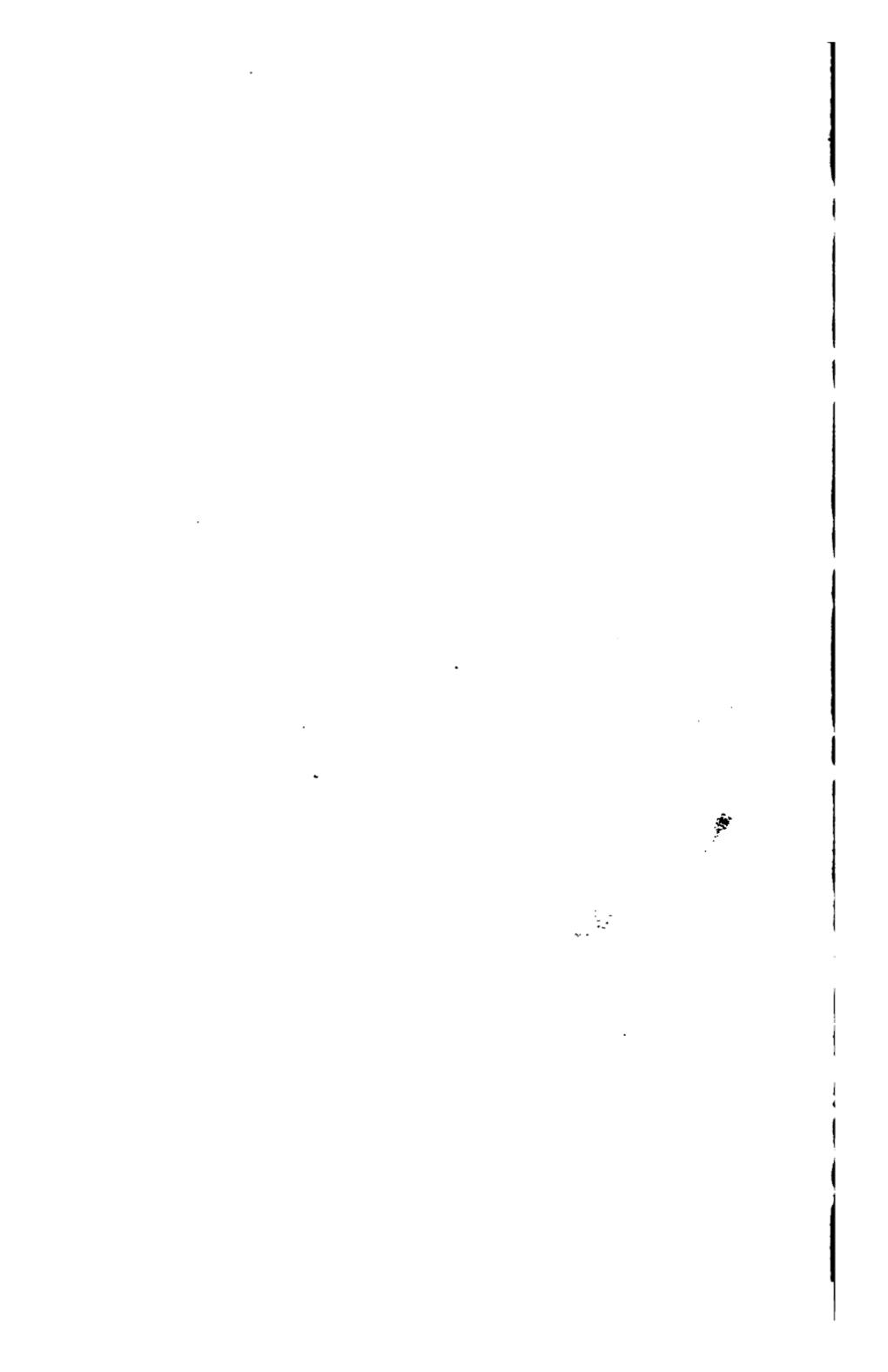
Lilith, though dated 1864, was not finished completely until 1866 or 1867. It was commissioned by Mr. F. R. Leyland, who, unwisely as the event turned out, let Rossetti have it back in 1873, after one of his illnesses, when he became seized with a sort of mania for altering his work. The face, which had first been painted from Mrs. Schott, was entirely redrawn from a different model, and with anything but satisfactory results, although he himself was not displeased with the work which had been done upon it. A negative fortunately exists of the picture in its former state, and though not a particularly good one, it serves at least to show what the painting originally was. The picture, since the sale of Mr. Leyland's collection, has passed into the hands of Mr. Samuel Bancroft, of Delaware, U.S.A. A few small replicas exist, mostly in water-colour.

Still in the same vein—of "Women and Flowers"—is the next great picture begun in 1864, the *Venus Verticordia*. The principal version of this, an oil painting, was not finished until some time in 1868. The earliest

in point of date is a little water-colour commissioned by Mr. Rae as a replica, which was delivered during the year. The picture represents a tall, massively-built woman—no spiritual goddess of beauty—undraped and standing in a bower of clustering honeysuckle which hides her to the waist. In her left hand she holds the apple, the prize of her beauty; in her right a dart, upon which is poised for an instant a delicate sulphur butterfly. Others are hovering round like moths at a candle. Behind is the grove of Venus, and a blue bird winging its way through space. As a nudity the picture would not now be considered at all remarkable, but at the date it was painted Rossetti evidently feared, and had reason to fear, hostile criticism on this account. In writing to Mr. Rae about the little water-colour, which at all events is as chaste as anything could be, and many degrees more pleasing than the full-sized version, he said: "I really do not think the large picture chargeable with anything like Ettyism, which I detest; but I am sure the little one has not a shadow of it. Drapery of any kind could not introduce without quite killing my own idea. Whether, if Rossetti had lived later, he would have availed himself more of the freedom accorded to painters we cannot, of course, say. With his intense and passionate love of feminine beauty, and a sensual southern strain in his blood besides, it seems rather remarkable how chary he was of painting the nude form. I only know of one entire nude figure (besides, of course, studies) amongst all his works, and that is a crayon called *Spirit of the Rainbow* belonging to Mr. Watts-Dunton. Mr. Watts-Dunton has also a companion drawing, a half-length nude, done from the same model. There are two reasons which might be assigned for this artistic reticence,



VENUS VERTICORDIA : WATER-COLOUR



SETTLING AT CHELSEA. 1862 TO 1868 93

besides the possible one that Rossetti himself disliked in pictures anything chargeable, as he says, with "Ettyism," and these are, first, that he felt his command of technique to be not quite adequate for such work, and, secondly, that his clients were prudish. One of them, at least, we know to have been so particular that he hardly liked even a bare arm to be shown in the pictures he bought to hang on his walls. One need not be a prude to feel that *Venus Verticordia* is not among Rossetti's greatest works; nor, if one were, would it be possible to grudge admiration of the marvellous skill and the wonderful eye for colour which designed the floral surroundings. In the procuring of blossoms for his purpose he spared neither trouble, money, nor friends, but commissioned them *carte blanche* from all sources with a sort of Nero-nian magnificence.

Of other versions of the picture may be mentioned a finished crayon study dated 1863, which used to belong to Mr. William Graham; a crayon replica of 1867 done for Mr. Leyland; and lastly, a water-colour replica (usually described as an oil) done for Mr. William Graham in 1868, and now in the possession of Sir Kenneth Muir-Mackenzie.

The remaining productions of 1864 are all in water-colour. They include *Morning Music*, an elaborate little picture of a lady having her hair dressed while a lover plays to her on his lute, wrongly attributed as a rule to a very much earlier date; *Monna Pomona*, a seated figure of a girl holding an apple, with roses in her lap and in a basket beside her; the little romantic picture of *How Sir Galahad, Sir Bors, and Sir Percival received the Holy Grail*—belonging to Rossetti's earlier manner; *Roman de la Rose*, a water-colour variant of the earlier panel; and

The Madness of Ophelia, a scene representing Laertes leading Ophelia away, whilst the king and queen are looking on. Laertes is dressed in a red cloak and red leather boots, with a green-sheathed knife slung round his neck, exactly like the man in *La Belle Dame sans Merci*. Ophelia in blue and violet, with red under-dress and gold girdle, also recalls the female figure in the same group, which, as already mentioned, was probably intended at first for this Shakespearian scene.

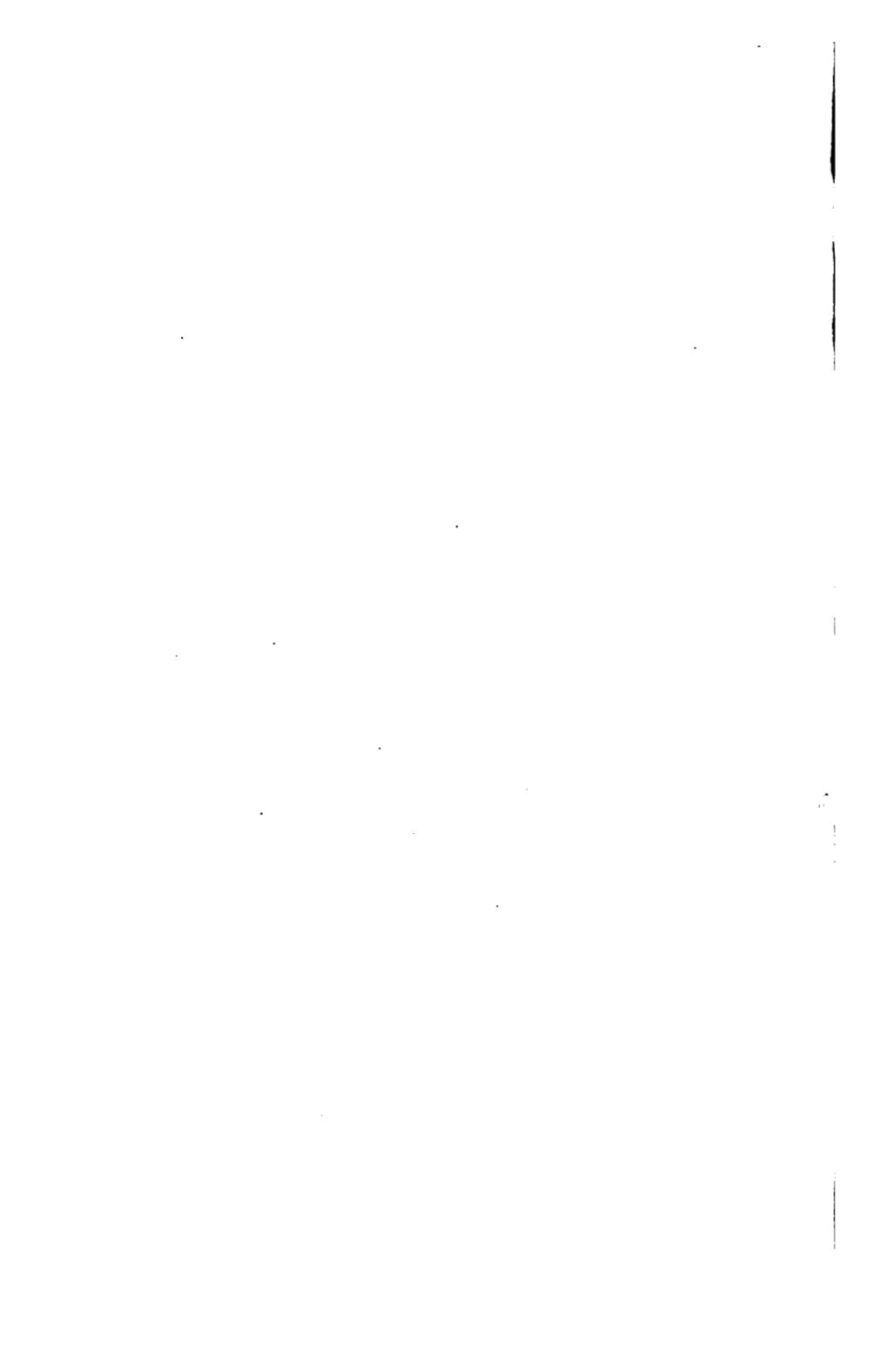
The record of 1865 is not large. The most notable product of the year was the *Blue Bower*, a picture of the *Lilith* group, done from the *Lilith* model, and representing in a setting of gorgeous blue and green harmonies a woman playing upon a dulcimer. Blue tiles are at her back, blue cornflowers by her side. Blue turquoises in her hair and deep blue eyes are other notes in the scheme such as Rossetti loved to plan. And the lady herself clad in a fur-lined robe of green, such green as the artist alone knows, and shares with a chosen few of the world's great colourists.¹

In the midst of his large and sumptuous canvases fetching big prices from wealthy customers, and leading ever more and more along the well-paved road of prosperity and fame, it is pleasant to find that Rossetti could still turn back to the romantic style of his early water-colours. *The Merciless Lady*, which was painted

¹ In a note of about this date Rossetti makes the following interesting avowal of his colour preferences. "Thinking in what order I love colours, found the following: (1) Pure light warm green, (2) deep gold colour, (3) certain tints of grey, (4) shadowy or steel blue, (5) brown, with crimson tinge, (6) scarlet. Other colours (comparatively) only lovable according to the relations in which they are placed.

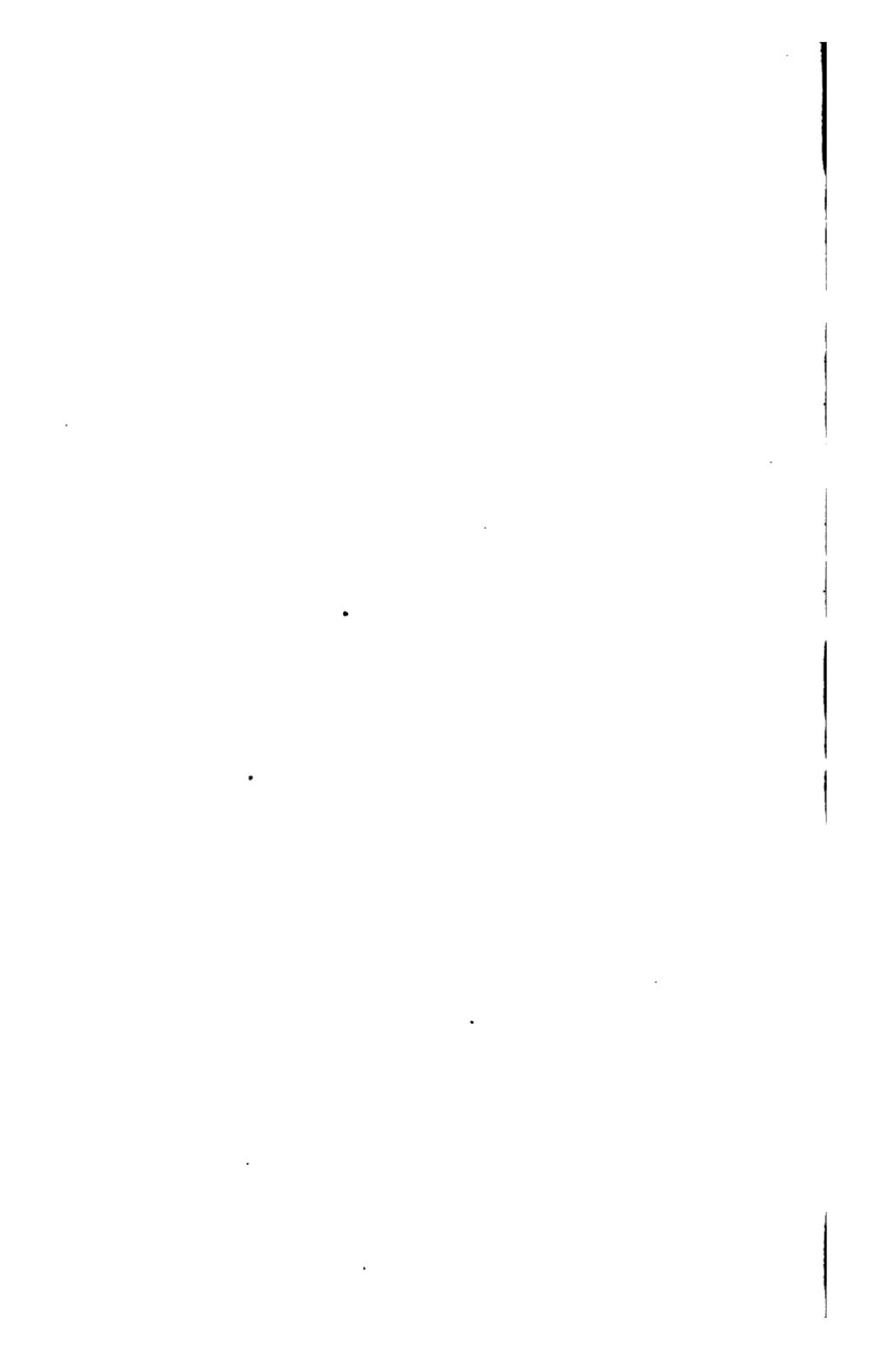


THE MADNESS OF OPHELIA





THE MERCiless LADY



in 1865, is a scene of three figures sitting on a turf-lined couch in a pavilion or arbour. In the centre is a man, cross-legged, his chin on his hand, gazing with rapt admiration at the blonde-haired damsel on his left who is singing to a lute. A vapid, reckless-looking maid she is, not to be compared to the dark beauty on his right, who with gloomy frown is trying to will back her lover. On the ground beside them her glass only stands untasted; she alone is sad. There is the little tragedy—barring one only the oldest perhaps in the world—set in a field of the brightest, sunniest green, all nature rejoicing round it. Much as one may admire Rossetti's water-colours, I know not one that clings in the mind so much as this, or that produces from a purely imaginary scene so profound an impression of actuality.

Nor was this Rossetti's only water-colour of 1865, though indisputably the best. For Mr. Craven he painted the subject called *Washing Hands*—with the exception of *Dr. Johnson at the Mitre* his one experiment in eighteenth century costume. The illustration and an extract from a letter written by the painter give all the information that is necessary about this:

"The drawing," it says, "represents the last stage of an unlucky love affair. The lady has gone behind the screen (in the dining-room perhaps) to wash her hands; and the gentleman, her lover, has followed her there, and has still something to say, but she has made up her mind. We may suppose that others are present, and that this is his only chance of speaking. I mean it to represent that state of a courtship when both of the parties have come to see in reality that it will never do, but when the lady, I think, is generally the first to have the strength to act on such knowledge. It is all over, in my picture, and she is washing her hands of it."

Another water-colour called *A Fight for a Woman*, is one of Rossetti's most spirited and forcible drawings. It

represents two men in doublets and hose, engaged in conflict for a woman cowering near, the scene being wood at dusk. In point of invention this design goes back to very early days indeed, as is proved by the existence of tentative sketches dating from about 1845. Mr. W. M. Rossetti has rough pen drawings for the group of an even earlier, almost juvenile, date.

To the same year, 1865, belongs the oil painting called originally *Bella e Buona*, but renamed by Rossetti *Il Ramoscello* in 1873, when it was taken back by him for retouching. The owner, Mr. Graham, seeing the altered picture in his studio, had the sense to disapprove of what had been done, and recovering it at once had the new work cleaned off. The altered title, however, remained done in gold on the blue-green background. The figure is a half-length, dressed in slate green, and holding an acorn branch. It has often been stated that *Il Ramoscello* was painted from one of the Miss Grahams, but that is not the case.

We now come to one of the most beautiful pictures, not the most beautiful, that Rossetti ever painted—*The Beloved*. No one who has not seen it, with a warm sun-light bringing out its colour, can form the most remote conception of its brilliance. “I mean it to be like jewels,” wrote Rossetti to its late owner, Mr. Rae; and jewel-like it flashes. The subject is the Bride of the Canticles (the picture has sometimes been called *The Bride*) advancing to meet her lover. As the Song says: “She shall be brought unto the king in raiment of needlework; the virgins that be her fellows shall bear her company.” In the centre is the bride, gloriously arrayed in such stuffs as only Rossetti could imagine, and with her are four dark-haired maidens, whose heads encircle and frame



WASHING HANDS

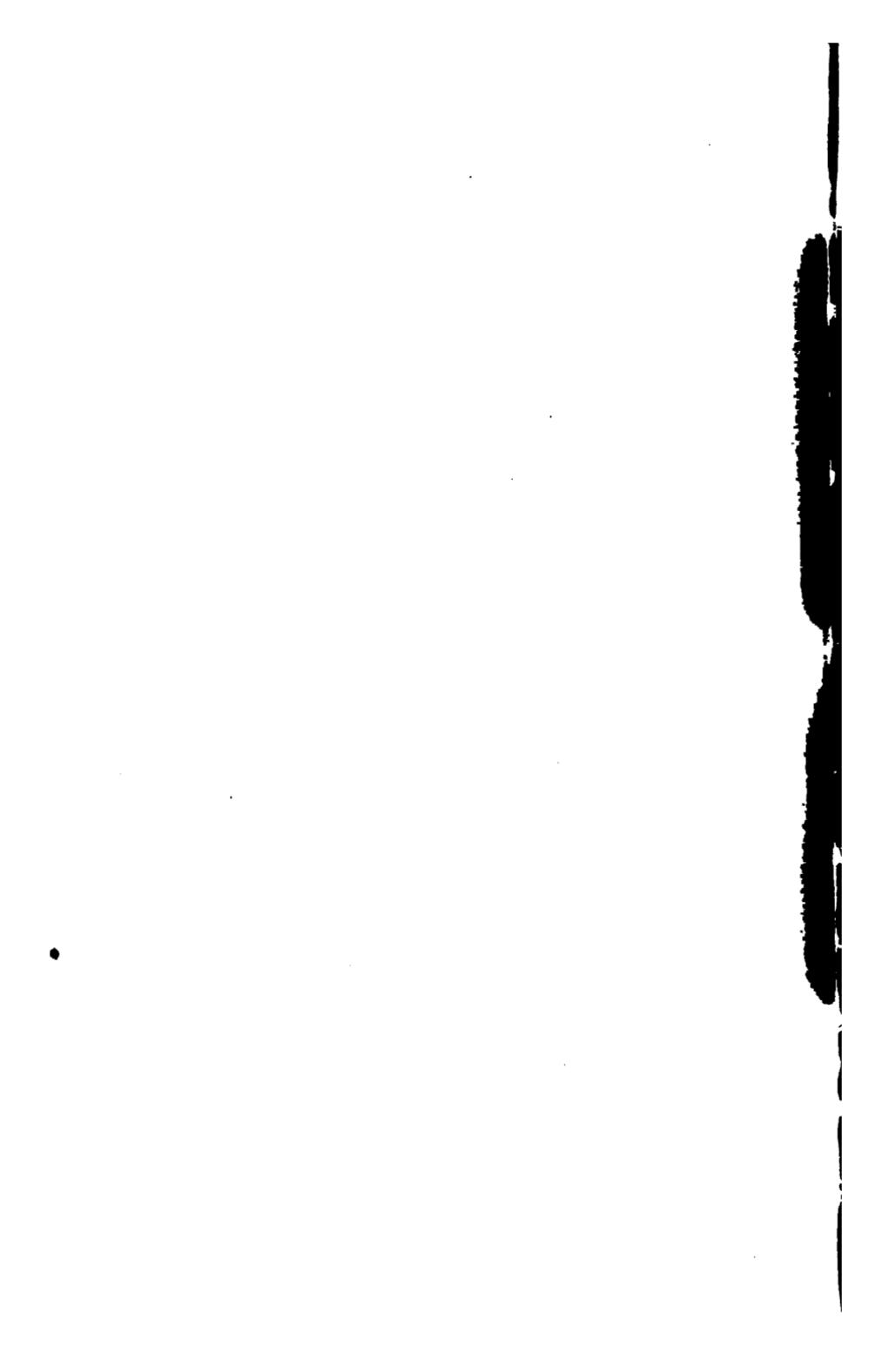
graphed, and copies of this unfinished state have been published once or twice. No replica was ever painted of *The Beloved*, nor does even a crayon exist, to my knowledge, beyond some for the negro boy, and one for the central figure.

In August, 1866, Rossetti wrote to his mother, "I have been working chiefly on the Toilette picture, and at the one with the gold sleeve, both of which I think you know." The "Toilette picture" was *Lilith*, not finished until this year or the next. The "gold sleeve" one was the second of Mr. Rae's great pictures, called *Monna Vanna*. This "Lady of the Fan" is a sumptuous creature of the Lilith rather than the Beatrice type. Magnificently robed in white, with heavy gold embroidery, she leans at ease upon a couch, idly spreading a fan of black and yellow plumes, typical of all that is luxurious in life. When exhibited at Burlington House in 1883, the *Monna Vanna* was one of the pictures that most attracted and dazzled the public eye. When first completed, it aroused some criticism, on account of the clashing hues of the jewelled rings, which Rossetti altered, when, at a later date, he had the picture back for his customary revision. When he had done this and lightened the mass of wavy hair which flowed around her shoulders, he proposed to change the name from *Monna Vanna* to *Belcolore* (which had already been used for an earlier head), thinking that the former had a mediaeval ring that was out of keeping with the subject. The proposed new name, however, failed to take effect.

A picture of even greater importance in some ways than the *Monna Vanna*—certainly in Rossetti's own estimation—was *Sibylla Palmifera*, the third of Mr. Rae's fine trio of large oils. This was commissioned in 1865,

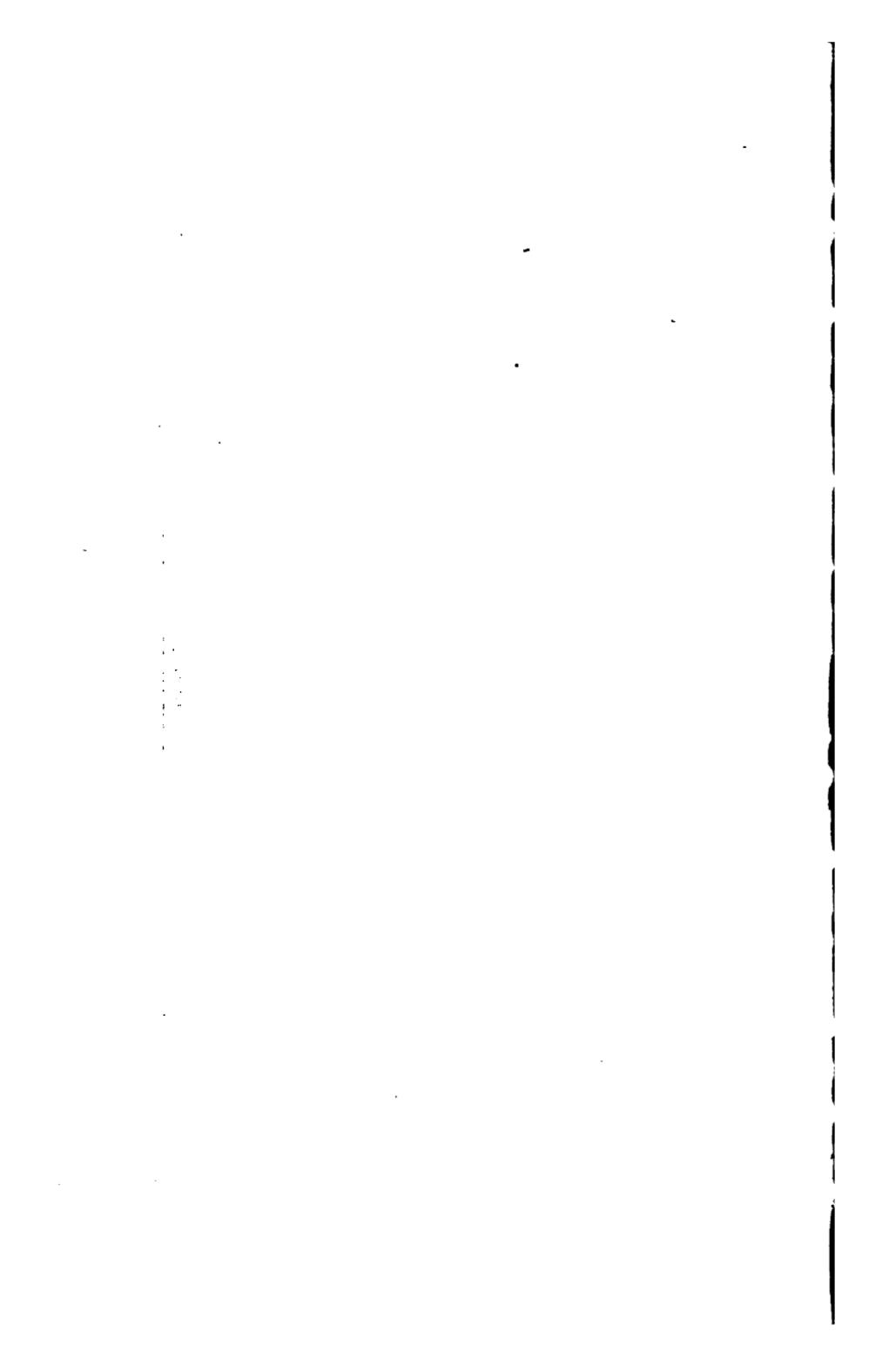


SIBYLLA PALMIFERA





MONNA VANNA



begun in 1866, and not finally finished until the December of 1870. Rossetti (says his brother, in a note on the picture) had at first intended to paint for Mr. Rae a picture called *The Queen of Beauty*, which, however, he relinquished. He then designed the *Palmifera*, giving it this title, as he said, "to mark the leading place which I intend her to hold among my beauties." He also refused to specify a time for delivery, having apparently had trouble about this in the case of *The Beloved*; and added, "There is no knowing in such a lottery as painting, where all things have a chance against one—weather, stomach, temper, model, paint, patience, self-esteem, self-abhorrence, and the devil into the bargain." The picture underwent some extensions of idea, after it was begun, and it was then that the word *Sibylla* was added to the title. At the same time a fine sonnet was written for it, published in the 1870 volume of poems under the full title of the picture. Afterwards it occurred to Rossetti to make the latter stand for a spiritual counterpart to his *Lady Lilith*, and in adapting the two sonnets for inclusion in "The House of Life" he put them side by side, as already mentioned, with the respective titles of "Soul's Beauty" and "Body's Beauty."

The sonnet describes the picture partly—a Sibyl bearing a branch of palm, and seated on a throne beneath a stone canopy overlooking a temple court. Above her is carved on one side a blinded cupid, wreathed with roses; on the other a skull, crowned with red poppies. She herself is robed in crimson, with chestnut brown hair drawn away from her forehead, and a dark green coif trailing from her head over her left shoulder. A burning censer, a flaming lamp, and two butterflies hovering near are all accessories in the picture, which so far as the face is con-

cerned differs from most other Rossettis, even those done from the same model, Miss Wilding.

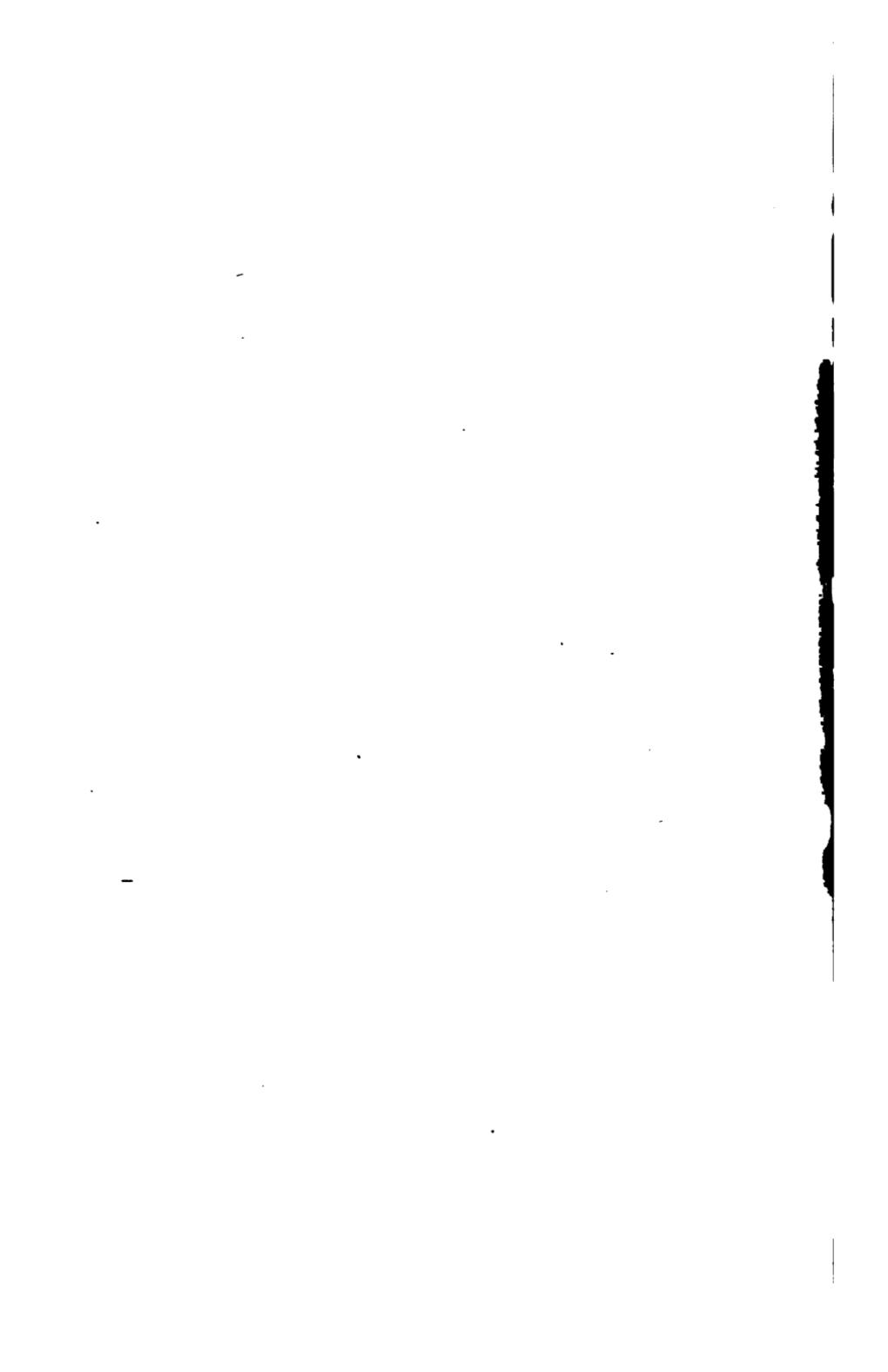
A replica of the head of *Sibylla Palmifera* was painted for Mr. Trist, of Brighton, or bought by him, in 1866, together with a nearly circular head of a *Dancing Girl*, sometimes called *The Daughter of Herodias*, and a design for a picture called *Michael Scott's Wooing*. The catalogue of the Burlington House exhibition of 1883 describes this last as a "magical pageant of Love, Death, and various other figures," arranged by the wizard to please a lady with whom he was in love, and of whom Rossetti once began a separate drawing, which he inscribed "Michael Scott's Mistress." It was rather a favourite theme, and remained by the artist for very many years, an early but quite different version of the subject having been presented in 1853 to Alexander Munro.

The year's record closes with an oil portrait of the painter's mother, towards whom at all periods of his life his devotion was exemplary; a large crayon drawing of Christina Rossetti, with her thoughtful face resting on her hands; and two designs for her second volume of poems, "The Prince's Progress," which for the sake of convenience in reference have already been described under 1862, together with the pair for "Goblin Market."

In 1867 Rossetti painted the oil *Christmas Carol* for Mr. Rae, an entirely different subject from the 1857-8 water-colour. This is a half-length figure of a girl, draped in a gold and purple robe of Eastern stuff, and playing upon a species of lute suspended round her neck. With head thrown back she carols out a joyful Christmas hymn. On the frame is the following inscription culled from the "Winchester Mysteries": "Here a maid, well-apparelled, sings a song of Christ's birth with the tune of Bululalow:

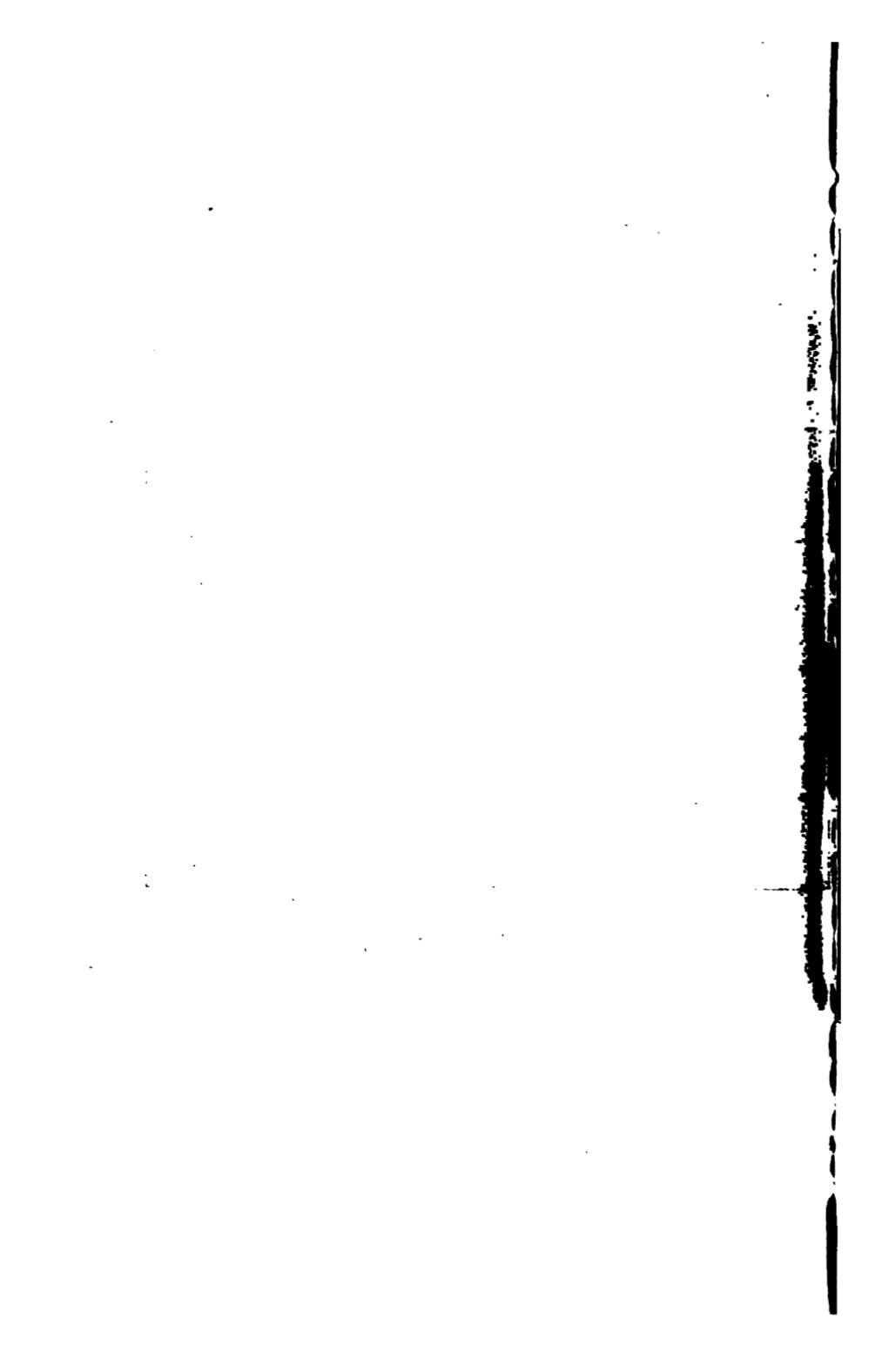


THE DANCING GIRL



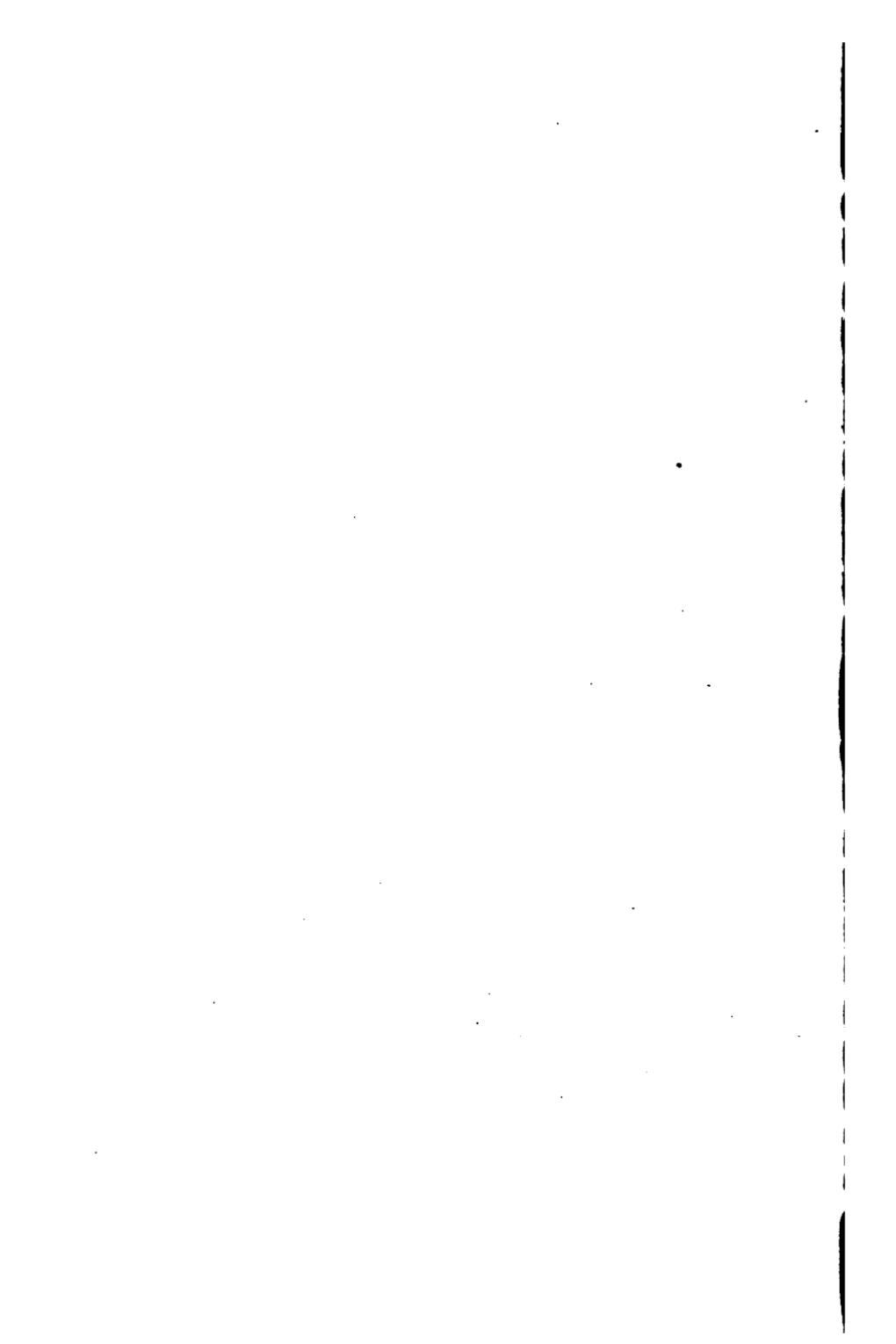


MICHAEL SCOTT'S WOOING, C. 1848





STUDY FOR THE CHRISTMAS CAROL



Jesus Christus hodie Natus est de Virgine." A crayon study of this belongs to Mrs. Aglaia Coronio.

Two small but pretty pictures of 1867 are *Joli Cœur* and *Monna Rosa*. The first represents a coy-looking maiden fingering her necklace, and evidently proud of the beautiful pearl ornament daintily stuck in her hair. *Monna Rosa* is chiefly a study in beautiful colour, representing a lady in a dress of pale emerald green, with golden fruit worked upon it, plucking a rose from a tree planted in a blue jar. Gold and red are the keynotes of the picture, and are perpetuated in various degrees in the twenty or more roses on the tree, the gold on the lady's dress, the gold ornaments she wears, her gold auburn hair, a red pot in the flower-stand, and a large peacock screen in the background, also of red purple.

The next item of 1867 is the exquisite *Loving Cup*. The original and best version of this is the oil picture, formerly owned by Mr. Leyland and afterwards in the possession of Mr. T. H. Ismay. It was followed in the same year by three water-colour replicas, sometimes described as oils.¹ The subject is a young and beautiful lady robed in crimson, and standing against a background of fair embroidered linen, surmounted by a row of heavy brazen plates. With brown hair gracefully looped about her neck, she raises to her lips a golden cup, holding the

¹ This may be a convenient place to state that most of Rossetti's later pictures which are described in Christie's and Exhibition catalogues as "Panel," are in reality canvas stretched on panel, a mode of protection commonly adopted by Rossetti. The *Loving Cup* (oil) was perhaps the last picture that he actually painted on panel. Water-colours and drawings were often put down also on to panelled stretchers, and this has in some cases led to a wrong description, as in the above instance.

cover in her left hand, and pledging her unseen knight.
The inscription

Douce nuit et joyeux jour
A cavalier de bel amour

is attached to some copies of the picture.

Another picture of this year (1867) is the water-colour *Return of Tibullus to Delia*, which has also been generally described from its glazed appearance as an oil. The subject is taken from the end of the third elegy of Tibullus, in which he takes farewell of his mistress, and begs her to await his next coming.

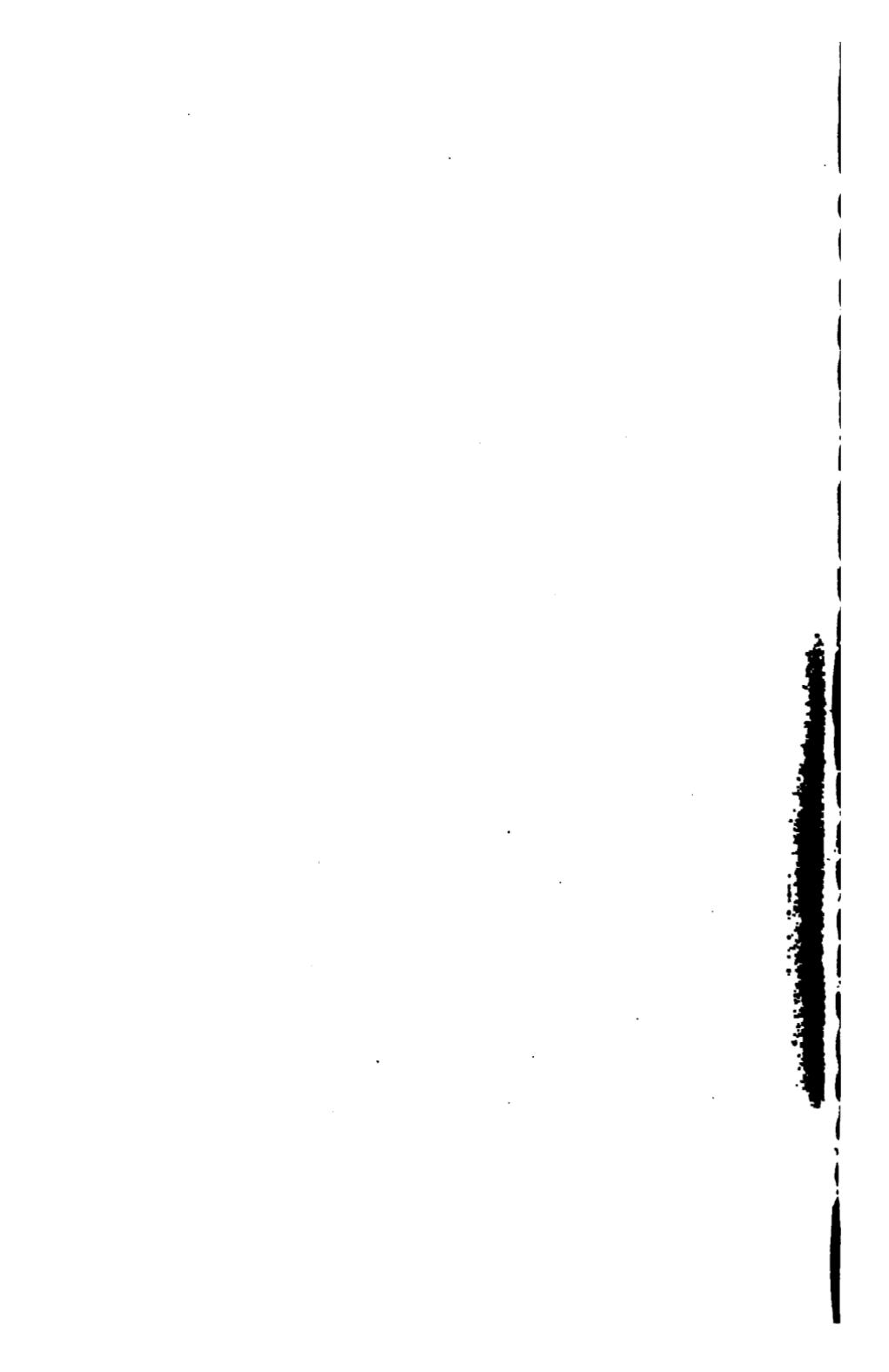
In the picture Tibullus is seen bursting in at the door, followed by a joyful slave girl, who pulls aside the curtain. Delia is seated wearily, distaff in hand, on a couch, and on the floor is "the old dame, her guardian," singing to a lute. A young black slave is sleeping across the threshold. Numerous pencil sketches were made from Miss Siddal for Delia, sitting on the couch and biting a long tress of hair in her teeth, which shows that the design must have been of considerably earlier date than this year. A duplicate water-colour was painted in the following year.

These exhaust the most important productions of 1867, the remainder being a water-colour called *Aurora* (a "toilet" picture); another called *Tessa la Bionda* ("Tessa the Fair"); a *Magdalene*, done for Mr. Leyland (a crayon head, not connected with the *Magdalene at the Door of Simon*); a pair of crayon drawings called *Peace* and *Contemplation*, done for Mr. L. R. Valpy; a replica of *Tristram and Yseult drinking the Love Potion*, already mentioned; and a crayon replica of *Venus Verticordia*.

The last year of this period was probably in part taken



MONNA ROSA





THE LOVING CUP

75,

up with finishing off the long list of pictures described, and was also cut into by Rossetti's breakdown in health and sudden anxiety about his eyesight. Even in 1867 he had written to a friend: "I must tell you that since my return to town I have found the confusion in my head and the strain on my eyes decidedly rather on the increase than otherwise. I mention this in confidence, as it would be injurious to me if it got about." At the same time he was consulting Sir William Bowman, the famous oculist, and no doubt had to relax his hours of work. In this year, nevertheless, he painted the portrait of Mrs. William Morris, in a blue dress, seated at a table before a glass of flowers, which many competent judges regard as one of his very finest pictures, and which was the prelude to that long series of noble canvases by which he has become best known to the public. Mrs. Morris has lent her portrait to the National Gallery, where it hangs (at Millbank) beside the *Ecce Ancilla* and the *Beata Beatrix*. Here the public have full opportunities for admiring its exquisite colour and painting—qualities of masterhood that overshadow the earnest simplicity and effort of Rossetti's little early picture. Several crayon studies were done for the portrait, some of them in a different pose from the one adopted, but nearly all finished with that marvellous art which renders Rossetti's work in chalks hardly less valuable than his painting. The study called *Reverie*, belonging to Mr. Watts-Dunton, of which Mrs. Morris herself has a very fine duplicate, belongs to this class and period, though suggestive in treatment of a later picture, *The Day Dream*, in which Mrs. Morris is represented sitting in a sycamore tree. But there is little doubt that Rossetti, from the sittings which Mrs. Morris then gave him, built up materials for much

of his subsequent work, just as he had previously done in the case of Miss Siddal.¹

The other productions of 1868 are *Bionda del Balcone*, an enlarged replica in water-colour of *Bocca Baciata*; *The Rose*, a water-colour drawing of a lady at a window; and *Aurea Catena*, a fine crayon drawing of Mrs. Morris, said (but without truth) to have been a first study for *La Pi*, a picture painted many years later of the unhappy wife of Nello della Pietra, of Siena, who was locked up by him in a castle overlooking the fever-haunted Maremma, until she died. Rossetti, it is known, did begin upon *La Pi* about this date, and completed two very fine drawings for it in black chalk, which used to be in the possession of Mr. Howell, but which disappeared² before the picture was taken up. These drawings are usually known by the full title of the legend, *Ricorditi di me che son La Pi*. Some versions in coloured crayon which exist are replicas of later date.³ Except that the "lady of the golden chain" is seated at a parapet, gazing out into space, there is

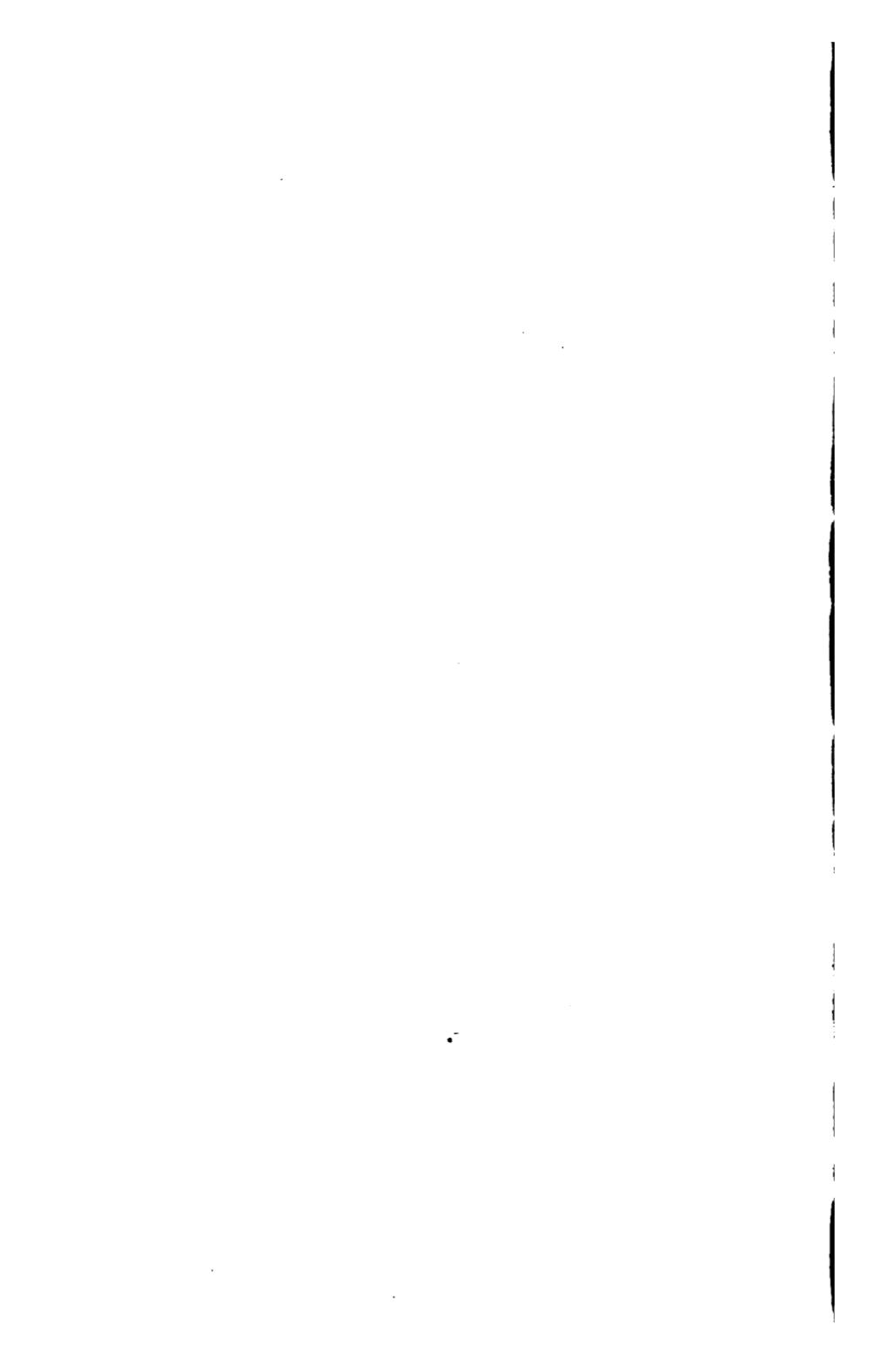
¹ This may be a suitable place to draw attention to the fact that the sonnet beginning "One face looks out from all his canvases," by Miss Christina Rossetti, which is printed opposite the title-page, refers to Miss Siddal, not to Mrs. Morris, as most people would probably imagine. The date should show this, but it might perhaps be overlooked, in which case the sonnet would appear to confirm instead of disprove, the popular delusion as to Rossetti's devotion to one type of beauty.

² Another valuable "Rossetti" which vanished at the sale of Howell's pictures is the pencil head of Miss Siddal on a gold ground mentioned on page 30 of Mr. Treffry Dunn's "Reminiscences." Contrary to what Mr. Dunn says there, however, it hung for years in Howell's house, and was well known to all his friends.

³ One of these has been published in photographic form by Mr. Caswall Smith. It was originally bought by the late Earl of Lytton, and is now the property of his daughter, Lady Betty Balfour.



REVERIE



SETTLING AT CHELSEA. 1862 TO 1868 105

nothing in common between the picture of *La Pia* and this drawing, which is simply a very beautiful portrait.

A water-colour replica of *Venus Verticordia*, the one done for Mr. William Graham, and a replica of *St. George and the Princess Sabra*, close the list of works executed by Rossetti (in some cases, probably, with the help of his assistants) between the years 1862 and 1868.

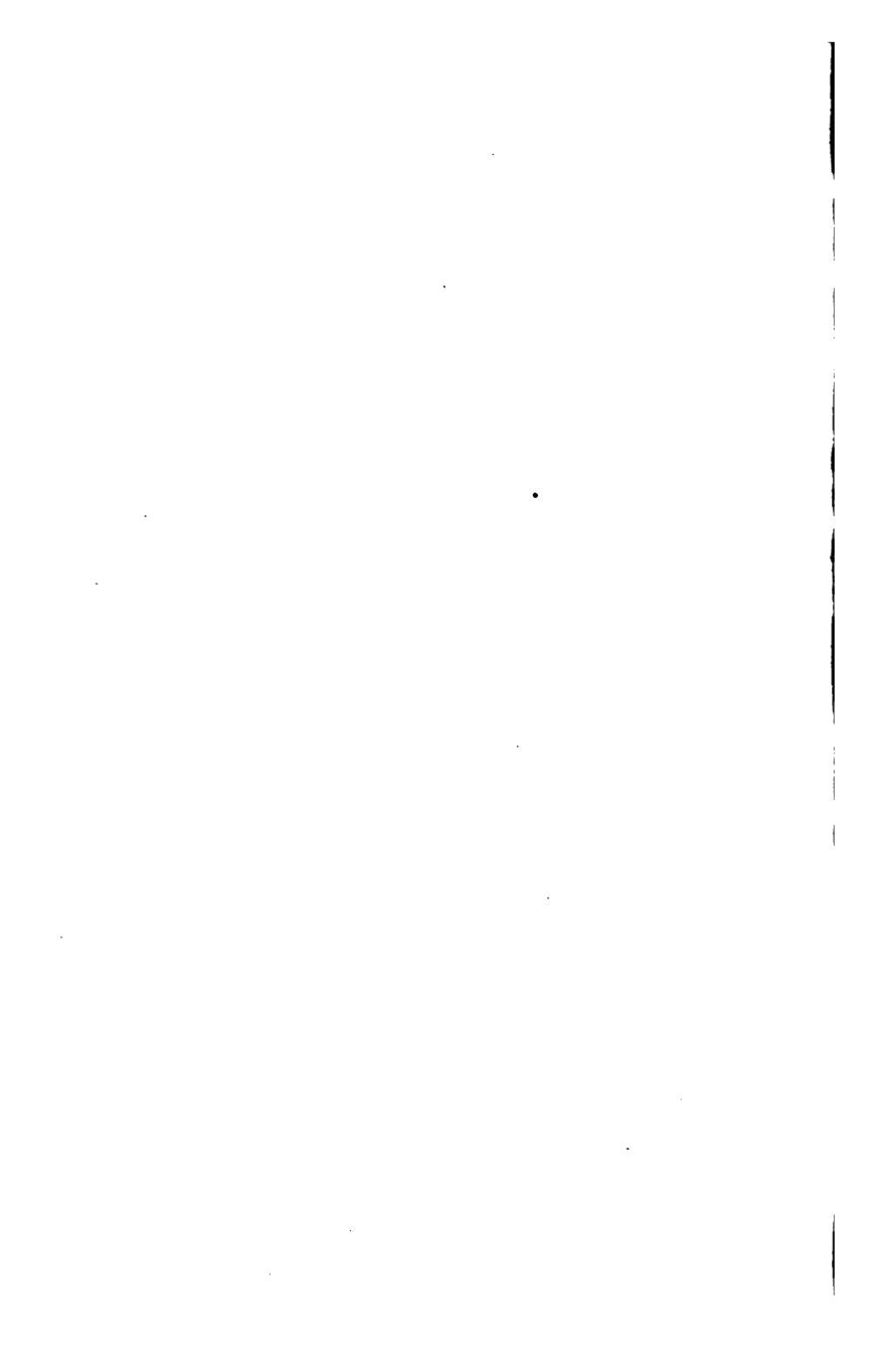
CHAPTER VIII

1869 TO 1872—KELMSCOTT, 1872 TO 1874

THE insomnia which began to attack Rossetti in his thirty-ninth year, and which was the indirect cause of his subsequent breakdown, is attributed by his brother, in the first instance, to melancholy thoughts consequent upon the death of his wife. Other contributory causes might also be suggested in the case of a man so imaginatively gifted. An affection of his eyesight, already mentioned, which began to cause him much anxiety, was no doubt connected with the general overstrain of his nervous system, and in addition he developed an internal ailment which caused him trouble from time to time. He was hardly the sort of man to bear an illness patiently, or to make the least of it; so that trials which would have sat but lightly on a more phlegmatic nature, became in his case almost insupportable, and reacted on his naturally genial temperament. In the autumn of 1866 he took Mr. Dunn with him on a short tour in Warwickshire, revisiting the places he had walked through on his return from Carlisle in 1853, and proceeding thence to Penkill Castle in Ayrshire, the residence of Miss Boyd. Here he had the congenial company of Mr. W. B. Scott, and of a most amiable and considerate hostess. On his return in November, his eyes still gave him trouble, but he con-



MRS. STILLMAN (MISS SPARTALI)



tinued with interruptions to work on his large canvases, most of which henceforward were painted from Mrs. Morris as the sitter.

In 1869 the visit to Penkill was repeated, and is of interest, because it was not until this occasion that he gave a serious thought to the publishing of his early poems, some of which were still going about in manuscript in a more or less finished condition, though others were buried in his wife's grave. As a relief from the strain of painting, moreover, he began to write again. The ballad of "Troy Town," part of "Eden Bower," and the "Stream's Secret," not to mention others of his later works, were composed at this time. His first idea was to have the poems, such of them as he could collect or recall from memory, set up in type to keep by him as a nucleus for a possible volume, and in this proof-sheet form they actually exist. Gradually, however, the idea of publishing outright grew or was forced upon him; and the last obstacle to this, the loss of so much of his early work, was finally removed one day in October, 1869, when, after a consent wrung from him very reluctantly, the grave was opened, and the manuscript poems recovered. In 1870 the book appeared, having as publisher Mr. F. S. Ellis, of King Street, Covent Garden (afterwards Messrs. Ellis and Elvey, of 29, New Bond Street). In some ways it was no doubt an advantage to have kept the poems back so long. His fame as a painter protected them now from the obscurity in which every volume of verse by a young writer is launched, and they proved an immediate success. Rossetti was fortunate in dealing with a publisher who was not only a man of considerable attainments himself, able to appreciate as well as push the poems, but one who was willing to undertake the risk on

generous terms; so that within a week or two Rossetti found himself £300 the richer for the publication, with a small but steady annual return thereafter. A deal of exaggerated nonsense (started by W. B. Scott's book) has been talked about his procuring "cooked" or favourable reviews, the fact being that, like most men who are in a position to do so, he took some pains to see that his book fell into the hands of reviewers likely to understand it, and familiar with his position. Amongst the few hostile notices of Rossetti's new volume, if not the only one, was a magazine article by Mr. Robert Buchanan. One does not want, at this time of day, to rake up again the unfortunate affair of that pseudonymous attack in the "Contemporary" called "The Fleshly School of Poetry," by "Thomas Maitland." Mr. Buchanan, long before his death, had admitted and recanted the injustice, which he described as "a mere drop of gall in an ocean of *eau-sucrée*." Nor need the matter have gone further but for the fact that after his slander had been exposed Mr. Buchanan chose to repeat it with extensions in the form of a pamphlet. The effect of this persistent hostility of a man of Rossetti's sensitive temperament, suffering from nervous fancies, and troubled by want of sleep, was disastrous. He viewed as a great conspiracy against him what other men, in sounder health, would have been able to disregard, and the effect was unhappily permanent. No apologies could undo the mischief which it started.

Rossetti had at this time begun to acquire the habit of taking chloral as a cure for sleeplessness, without knowing, what is well known now, its lamentable after-effect. The drug was new, and was believed to be harmless. In the course of time, naturally, he took to increasing the dose, complicating it with spirits, and otherwise behaving



THE ROSELEAF



as people do who fall victims to this form of narcotic; but the abuse began with, and was largely due to this episode of the "Fleshy School." For a time, if one may accept his brother's judgment, Rossetti was hardly to be regarded as sane; all sorts of delusions disturbed his mind. A passage in Browning's "Fifine at the Fair," then just published, he seized upon as an intended insult, and Browning was forsown for ever. Even Lewis Carroll's "Hunting of the Snark," he suspected to be a skit upon him, and so another old acquaintance was cut off. These were painful days for his brother and the little group of friends who tried to cheer him and divert his thoughts. Dr. Gordon Hake came to the rescue and offered his house at Roehampton for a change. Here, either by accident or design, he swallowed the contents of a phial of laudanum, and for a couple of days lay between life and death. A strong constitution and prompt treatment, however, overcame the danger, and after a short interval at Madox Brown's house Rossetti was taken up to Scotland. Madox Brown, and afterwards Scott, with the two Hakes, father and son, accompanied him. Three months after this move Mr. Treffry Dunn was sent for, and painting recommenced, the work on which he was engaged being the replica of *Beata Beatrix* for Mr. Graham. Long walks amid healthy scenery, good hours, and a freedom from external worries partially restored him to health, and late in September of that year, 1872, Rossetti left Scotland for Kelmscott, on the borders of Oxfordshire and Gloucestershire, where he had taken the fine old Elizabethan manor house jointly with Mr. and Mrs. Morris.

Rossetti's work at Kelmscott during 1872, 1873, and 1874 has been mentioned once or twice already. It con-

sisted to a large extent in repainting many of his old pictures, which he had sent to him for the purpose. In this way he worked upon the *Lilith*, *Beloved*, *Monna Vanna*, and other important canvases, including even the little early *Ecce Ancilla Domini*, which had just come into the market and was sent to him by the purchaser, Mr. William Graham, on the express condition that it was not to alter its primitive character. It is stated that he repainted the lily which the angel Gabriel bears.

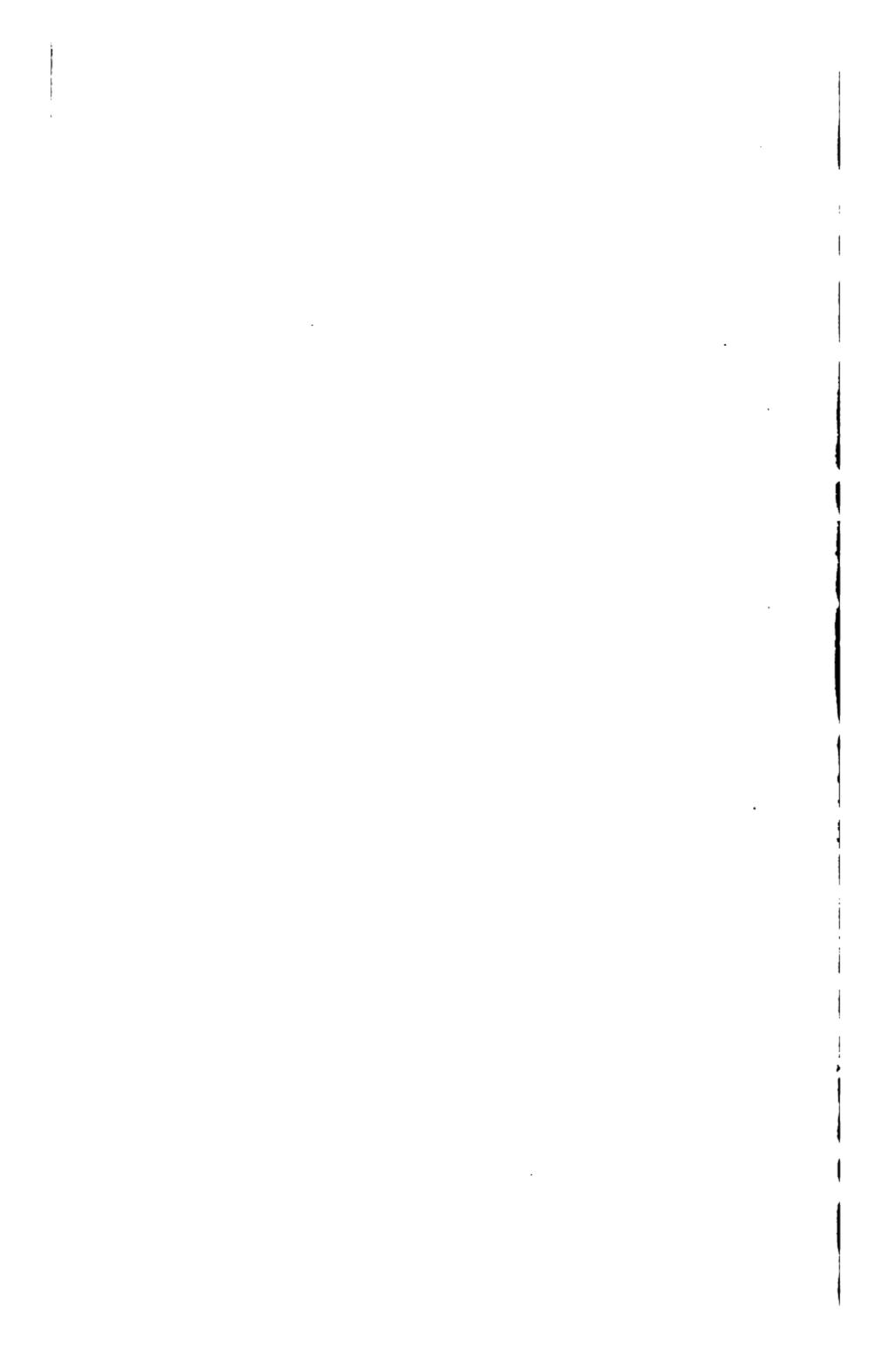
About 1872, Mr. Theodore Watts, who combined the business of a lawyer with the attractions of a man of letters, visited Rossetti at Kelmscott, and made a great impression upon him. This was the foundation of the subsequent attachment, which, however, was not carried further at the period mentioned. Rossetti left Kelmscott in July, 1874, and returned to London; and that was the end of his connection with the quiet Gloucestershire retreat, which thenceforward became associated solely with the life of William Morris.

During the years 1869 to 1871, and the two following which Rossetti spent at Kelmscott, he was at work on a number of fairly important new canvases in addition to the retouching of old ones which has already been referred to. A sprinkling of crayons and small pictures also have to be mentioned. These include the *Rosa Triplex*, a study of three heads from one sitter, and *Penelope*, a crayon drawing of a seated figure, which is unique in the respect that it was done from a favourite model of Sir Edward Burne-Jones.

The *Rosa Triplex* drawing of 1869 is one of four or five versions which exist, and is the most certainly genuine one of them all. At least some critics are a little doubtful of the others. This particular version was lost for



MARIANA



many years, but finally reappeared in the possession of Mr. J. J. Lowndes, who presented it to the National Gallery.

Another charming drawing of 1869 is a portrait of Mrs. W. J. Stillman, formerly Miss Spartali, in red chalk on greenish paper. A companion portrait of Mr. Stillman was drawn in the following year.

Throughout the year 1870, with one or two exceptions, Mrs. Morris's is the face which figures in Rossetti's work. In this year we have *La Donna della Fiamma*, a large crayon drawing of a lady, from whose outstretched hand there issues a flame containing a little suppliant spirit figure; also the well-known drawing of a figure holding a curtain, called *Silence*. Both were, no doubt, intended as studies for pictures never painted. To the same year may be attributed a number of small recumbent studies, and a graceful little head, called the *Roseleaf*, from a spray which the sitter is holding to her lips.

A more important item of 1870, to be classed however with the work of 1868, is *Mariana*, an oil painting formerly in the possession of Mr. William Graham, and now owned by Mr. Francis Buxton. The title of the picture is taken from a scene in "Measure for Measure," and has no connection whatever with the design done for Tennyson's "Mariana in the Moated Grange." The picture was really begun at the same time as the portrait of Mrs. Morris now lent to the Tate Gallery, but Rossetti put it aside at the time, and finished it off later for Mr. William Graham, painting in a portrait of his son as a page singing to the lute. He then gave it the Shakespeare name, and added to the frame the legend from the page's song: "Take, O take those lips away." It is said that he had originally some idea of music in connection with the por-

trait, and intended to put in a bird, to whose notes lady should be listening—a theme which he develops afterwards in *Veronica Veronese*.

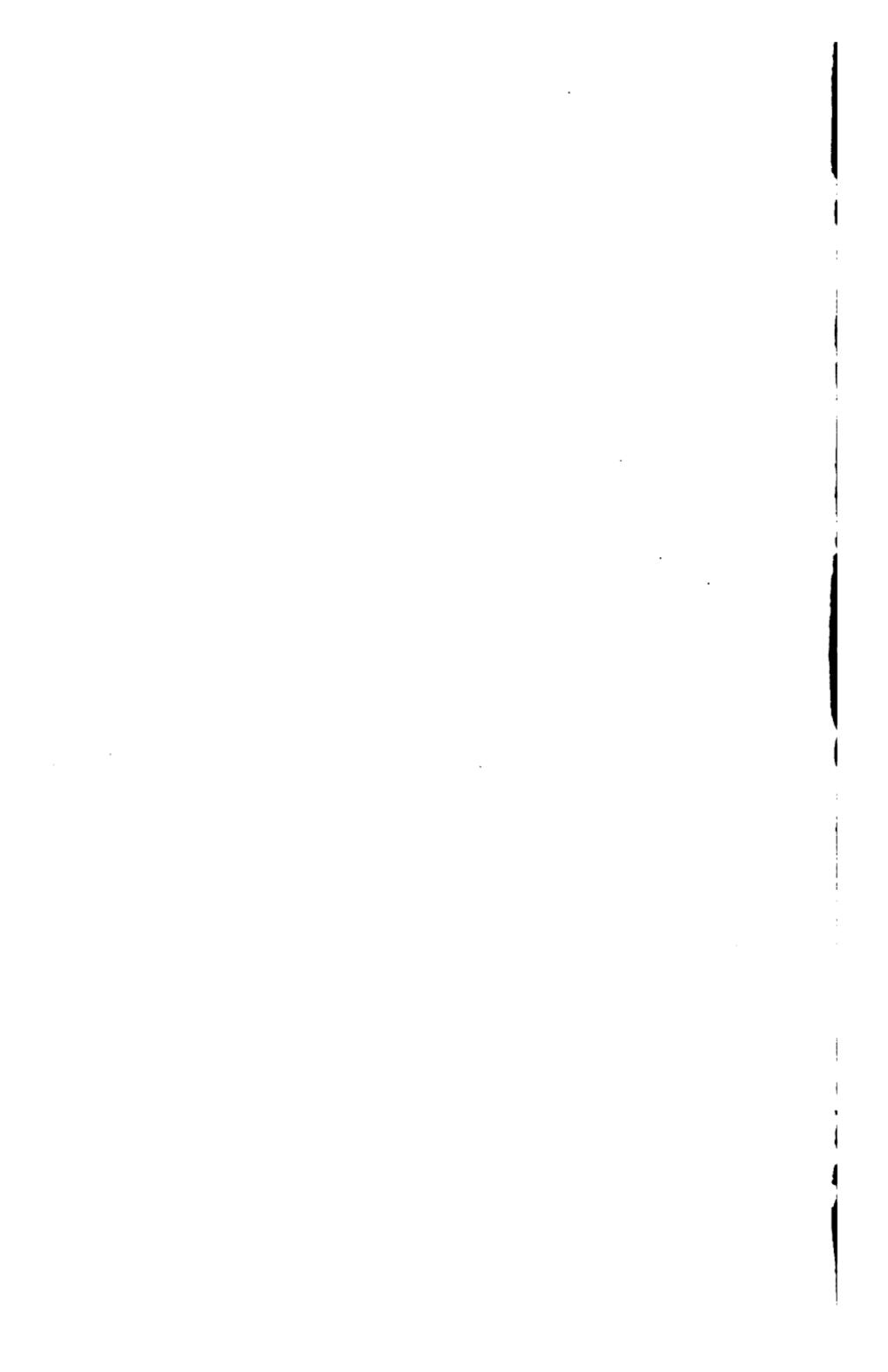
One crayon drawing of a *Lady with a Fan* interrupting the series of studies drawn from Mrs. Morris. This is a portrait, and a remarkably fine one, of Mrs. Schott, the model whose features were chosen for the *Lilith* and the *Blue Bower*.

Two studies of 1870, for *La Donna della Finestra*, one of Rossetti's favourite themes from the "Vita Nuova," bring us back to the main current of his work at the time. One which belonged to the late Mr. H. V. Tebbit is generally regarded as a remarkably fine drawing. On a scroll below the figure it has the legend, "Color d'Amore e di Pietà Sembianti," and like most of the drawings for the *Donna della Finestra* it bears a variant title, "The Lady of Pity."

In the same year were made the first studies for Rossetti's great oil picture of *Dante's Dream*. These included a very lovely head of the dead Beatrice, done from Mrs. Morris, and now in the possession of Mr. Coronio; a head of Dante, in the possession of Mr. A. Ionides; and sundry studies for the two pall-bearers maidens, of whom the one at the head of the bier was done from Mrs. Stillman and the one at the foot probably from Miss Wilding. It has been stated that Mr. Forbes Robertson sat for the figure of Love, and that the Dante was drawn from Mr. Stillman. The picture itself will come up for description under the year following, 1871, and again to some extent in 1881. Amongst the remaining work of 1870 are two designs for pictures not executed—*Troy Town*, after Rossetti's ballad, and *The Death of Lady Macbeth*, the latter rather a harrowing conception.



PANDORA



Lady Macbeth is depicted on her death-bed, sitting up, and with disordered mind rubbing at the fancied blood-spots on her guilty hand. At the foot of the bed kneels a priest in prayer, and behind him is a youth swinging a censer. A physician bathes the frenzied sufferer's head.

In 1871 the picture called *Pandora* was painted. It was commissioned by Mr. John Graham, of Skelmorlie, the uncle of Mr. William Graham, in 1870, and was to be a three-quarter length figure. Before it was finished Rossetti conceived the idea of making it into a full length, but this did not take effect, partly because Mr. William Graham commissioned a full-length picture for himself. The latter figures a good deal in the correspondence of the next few years; so much so that Mr. W. M. Rossetti catalogues it under the year 1875 as actually done. I have not, however, found any confirmation of this, and there can be little doubt that it was *not* done. Rossetti was not apt to be successful with full-length figures, and this particular subject would hardly be attractive in that form. It certainly never came into the possession of Mr. William Graham, or any other of Rossetti's principal patrons, and to the best of my knowledge it has never appeared anywhere else.

Pandora is now in the possession of Mr. Charles Butler, of Connaught Place. The figure is clad in a long robe of Venetian red, and is holding the fateful casket, from which issues a red smoke, curling all round her and forming behind into clustering shapes, like flame-winged seraph curses. Pandora herself wears a look of distant brooding melancholy rather than of surprise or grief. On the side of the casket is a spirit form, with the words "Nescitur Ignescitur," and on the frame, below the picture, is the sonnet beginning:

What of the end, Pandora? Was it thine,
The deed that set these fiery pinions free?

Mr. Swinburne in his "Essays and Studies" praises this sonnet as the most perfect and exalted of all those done by Rossetti for his pictures, as the design itself is "amongst the mightiest in its godlike terror and imperial trouble of beauty." This definite pronouncement, coupled with other winged words of praise, from one who had the closest sympathy with Rossetti's work, and a divine gift of appreciation for its best side, makes one shy of hazarding the opinion that both in qualities of invention and depth of feeling *Pandora* is inferior to the companion great picture owned by Mr. Butler, the 1877 *Proserpine*.

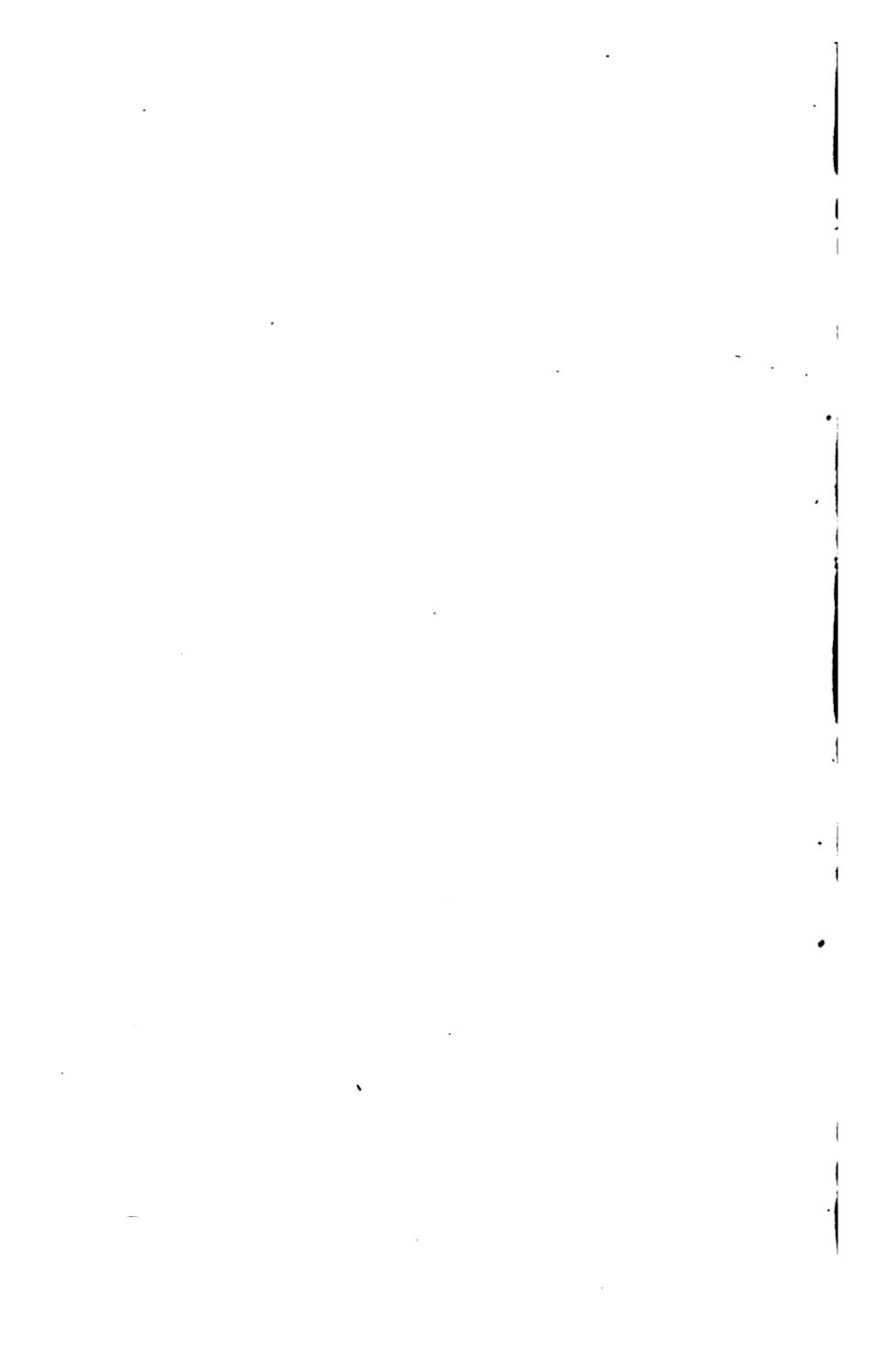
Besides the oil picture of *Pandora*, and some studies of 1869, there is a chalk replica of the subject dated 1879.

Water-willow, a little quarter-length figure with a river landscape behind, is interesting from the fact that it is a portrait of Mrs. Morris, and that the view represents Kelmscott. Mr. Murray owns a study in coloured chalks, done in the same year as the oil, but with a different background—merely a winding river without the house or willows. A drawing called *Perlascura*, "the Dark Pearl," is a crayon head of Mrs. Morris, done in this year, and still in her own possession.

We now come to the picture of *Dante's Dream*, begun in 1870 and finished towards the close of 1871, Rossetti's most important work in the opinion of many people, and considerably his largest. The subject is that of the little early water-colour painted in 1856, namely the vision related by Dante as having come to him of Beatrice lying in death, and the angels bearing upward her soul in the form of "an exceedingly white cloud." The latter portion of the vision is best told in the poem which



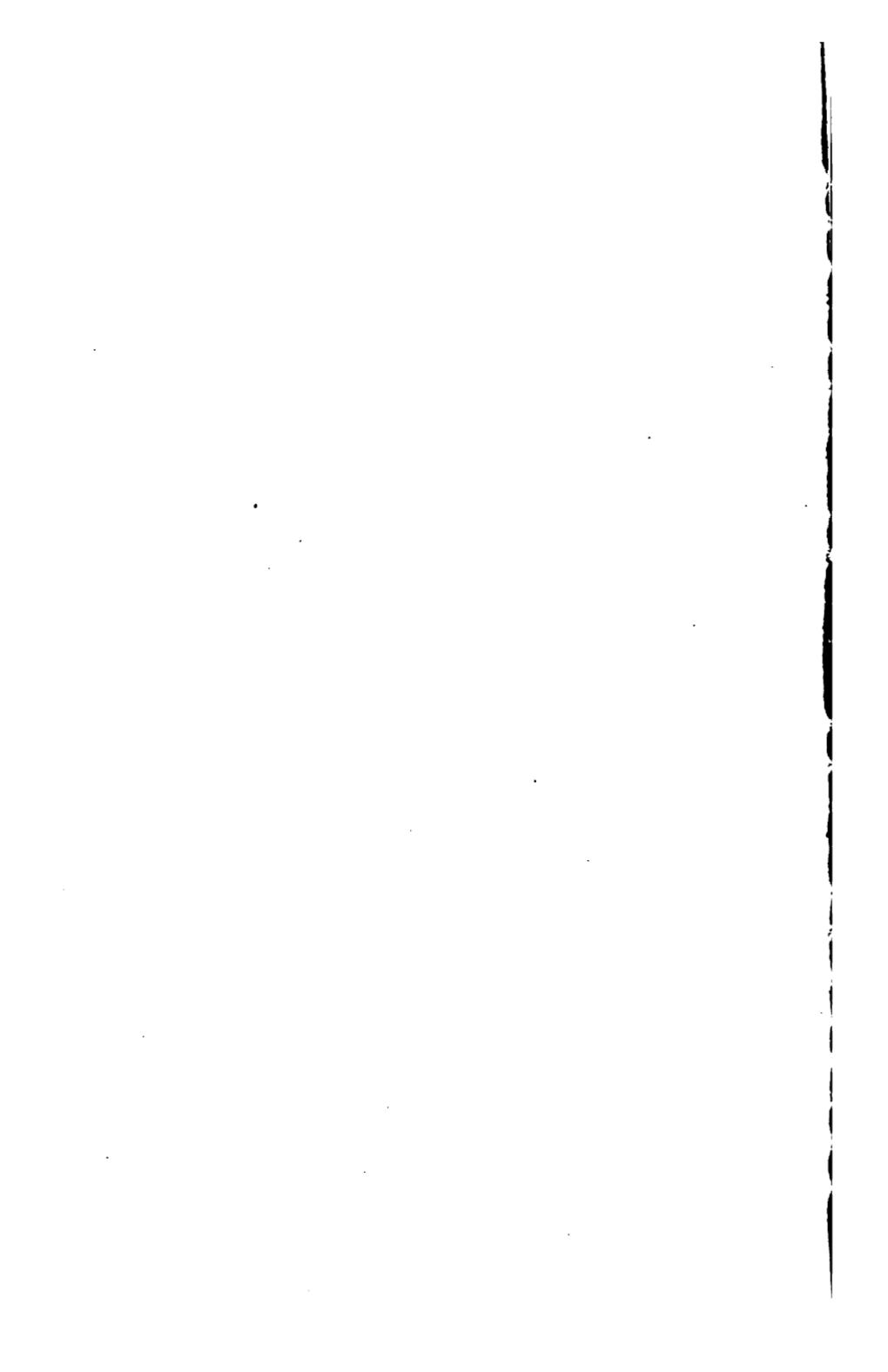
WATER-WILLOW



Dante's Dream.

François Gérard, 1770





follows the prose passage, as this contains the incident illustrated by the picture.

Then Love spoke thus: "Now all shall be made clear:
Come and behold our lady where she lies."
These idle phantasies

Then carried me to see my lady dead :
And standing at her head
Her ladies put a white veil over her ;
And with her was such very humbleness
That she appeared to say, "I am at peace."

Love is clad in the colour of flame, with a pilgrim's scallop upon his shoulder, and birds of a consonant scarlet hue are flying in and out of the open stairways, typifying that the house is filled with the spirit of love. The two pall-bearing maidens are robed in green, and Dante in a sombre vesture of black, with dull purple under-sleeves.

Impressive as *Dante's Dream* may be, it is not to be classed on all grounds with Rossetti's finest work. Yet it has been the object of boundless admiration. It has even been said that if no other of Rossetti's works survived but this and the *Beata Beatrix*, they alone would be enough to insure him a place among the few great artists of the world. In extenuation of any technical faults which the picture may possess it should be stated that the physical strain of painting so large a canvas was too much for Rossetti in his state of health at the time, and after an exceptionally hard year. He over-worked himself to an injurious extent in his anxiety to cope with the difficulties and to make it as perfect as possible, and this was no doubt largely the cause of his lamentable break-down during the year following.

Dante's Dream was commissioned by Mr. William

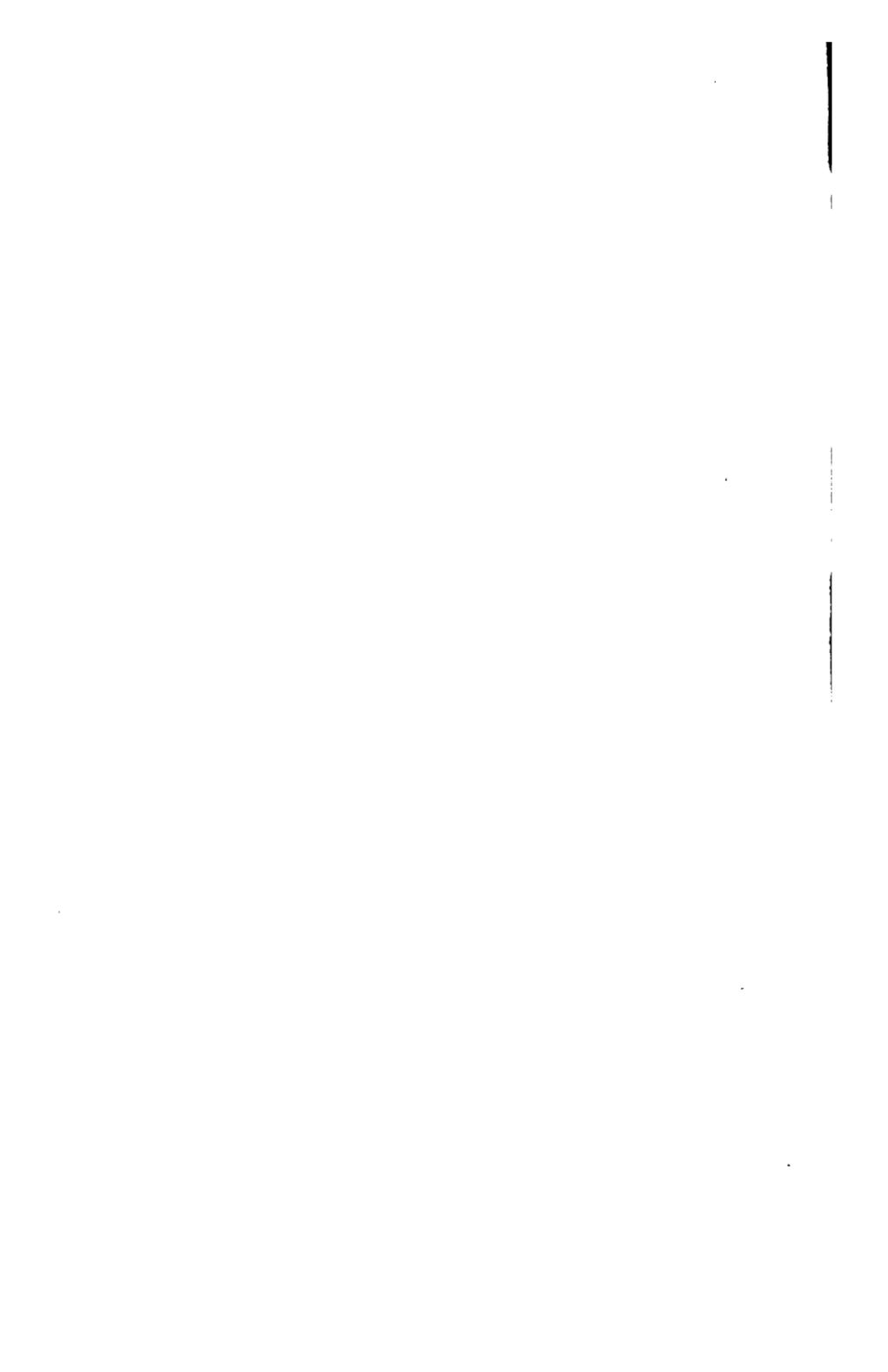
Graham, but not on the very ample scale that the artist finally chose for it. When it was delivered it was found, as the purchaser previously expected, to be too large for his walls, and had to be hung, much to its disadvantage, on a staircase. This disturbed Rossetti, who not long afterwards asked to be allowed to take the picture back and undertook to paint in its place a smaller version of the subject. The large one remained in his studio, where it was seen and greatly admired by Mr. Valpy, who, in 1873, through Howell's irresistible inducements, became its second purchaser, at the price of fifteen hundred guineas. In 1878 Mr. Valpy retired from business and migrated to Bath, where it was not convenient for him to instal so large a picture. Besides, Rossetti himself was anxious to prevent his masterpiece, as he then deemed it, from being removed to a provincial town; therefore offered once more to take it back and to try to sell it to a new customer, engaging in this case not to refund the money, but to paint a number of small pictures for Mr. Valpy. This was a decidedly good bargain in one way, for it enabled him to receive payment for the picture *three times over*; but, on the other hand, the subsequent negotiations gave him a great deal of trouble and worry, and I believe that at its third sale the picture did not realize more than £1,000.

The smaller replica that was commissioned by Mr. Graham Rossetti entered into a special undertaking to paint himself, and by way of using up a difference of £300 in the prices of the two pictures he agreed to add to it a pair of small predellas.

The second picture was not finished until 1880, when it came into Mr. Graham's possession. Afterwards it passed into the possession of Mr. William Imrie.



VERONICA VERONESE



The next great subject that Rossetti took up, namely *Proserpine*, has a complicated history attached to it. In 1871 Rossetti drew the first study for the picture, now in the possession of Mrs. Morris. In 1872 he began the subject upon canvas four times, the fourth picture finally being finished off and sold to C. A. Howell. Whether or not it was entirely painted by Rossetti is impossible to say; but Rossetti owned to it, although it was evidently a poor picture, and after remaining unsold for two years was taken back by him from the original purchaser. The three unfinished canvases were cut down and converted into heads, one of which, with the hands altered and some floral accessories added, was re-named *Blanziōre* or *Snowdrops*, by which title it is known and has been exhibited.

The rest of the story of *Proserpine* had better be deferred for the moment, and resumed under the date usually associated with the subject, viz., 1873-4, when the important versions were produced. In the meantime it is enough to say that the painting of an *inferior* picture by Rossetti in the first instance (to say nothing of several inferior pictures) from one of his great subjects, and of *superior* pictures—for one can hardly call them replicas—later on, is unique in the tangled annals of his work, and would appear incredible if the documentary evidence were not conclusive. The only explanation that can be offered is that Rossetti during these years at Kelmscott was frequently ill, was badly in want of money, and his assistant may at times have been more than usually active. Certainly much of his work done then, especially in retouching, was unfortunate.

An exception must be made from this general assertion in the case of the *Veronica Veronese* (finished in the

year we are dealing with, 1872), against which no complaint can be raised either on the ground of design or of execution. On the contrary, this may be regarded as one of Rossetti's greatest successes, combining beautiful colour and consummate grace without any trace of the overstrained expression which mars, for some people, the pictures painted in his later life. The subject of *Veronica Veronese* is supposed to be taken from a passage in the letters of Girolamo Ridolfi, which describes how a lady, after listening to the notes of a bird, tries to commit them to paper, and finally to reproduce them on her violin.¹

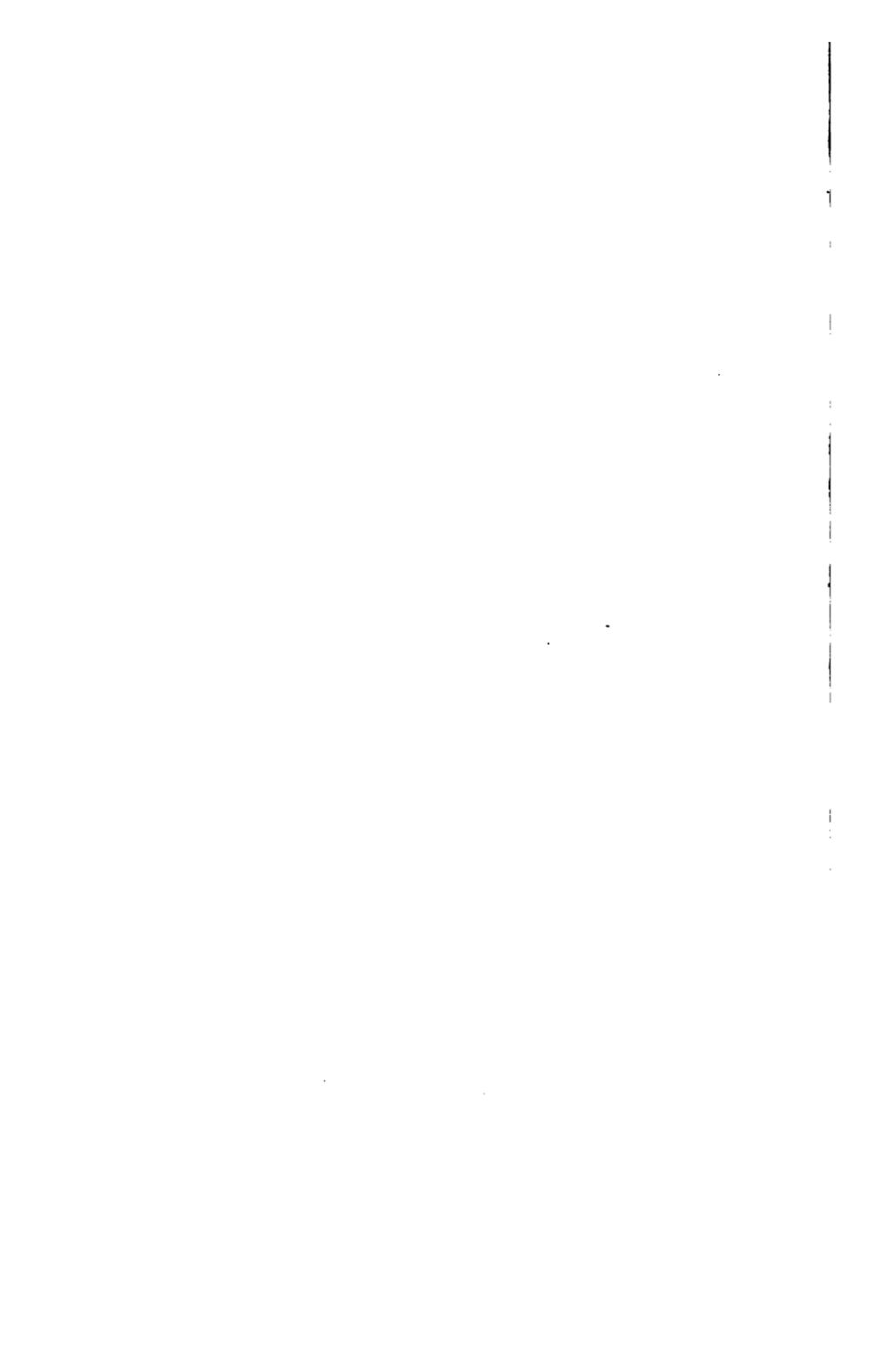
In the picture the Lady Veronica is robed in a rich gown of Rossetti's favourite green, with yellow daffodils in a glass beside her. A feather-fan is suspended from her girdle. The bird, a canary, is perched on a cage above and behind her head. She sits at a writing cabinet, on which is a sheet with the musical notes she has been writing down; and listening with dreamy blue eyes to the bird's song she lets her thumb wander over the strings of the violin suspended on the wall before her. The picture, which is a very popular one, has lately come into the possession of Mr. Imrie, at a higher price than has ever previously been paid for a Rossetti. The model who sat for it was the beautiful Miss Wilding.

Before leaving the year 1872 there is a minor but interesting episode to record. In this year Rossetti took up an old background of trees and foliage which he had painted in 1850, in his Pre-Raphaelite days, when studying with Holman Hunt at Knole Park, near Sevenoaks. Nothing had ever been done to it since; but now Ros-

¹ I understand that no such passage actually occurs in Ridolfi's letters, and that it was probably composed to fit the idea.



THE BOWER MEADOW



setti, anxious to sell everything he could, painted in two women playing instruments and a group of dancing figures, for which very charming crayon studies were made, and called it *The Bower Meadow*. The first purchaser of this highly interesting combination of early and late styles was Mr. John Miller, from whose possession it passed to that of Mr. Dunlop, of Bingley. It was sold with the rest of his collection in 1904, and now belongs to Mr. J. D. Milburn, of Newcastle.

La Ghirlandata, the next great oil picture by Rossetti, is dated 1873, and is one of those which has already crossed the Atlantic to the bourne whence works of art but seldom return. It was bought at the Graham sale in 1886 by Mr. Ross, a Scotch-Canadian, and is now in Montreal. The picture was painted from Miss Wilding, at Kelmscott, and represents a lady playing upon a garlanded harp, in the midst of a forest clearing, where angel faces peer down upon her rapt in wonder at her music, and mystical blue birds cleave the air. Miss May Morris sat for the two angelic faces. The whole is a subtle blending of subdued colour, where blue and green strive for the mastery. Beautiful as it is in these respects, *La Ghirlandata* lacks the invention and the interest of Rossetti's more vigorous early work.

A production of this year of relatively small importance in itself, though it may have served as a preliminary study for the *Sea Spell*, was *Ligeia Siren*, a crayon drawing of a naked sea-maiden (afterwards, I believe, draped) playing upon an extraordinary kind of lute. This was described by Rossetti himself, in a letter, as "quite an elaborate picture," although only in chalk, and "certainly one of my best things." It may be remarked here that Rossetti always regarded the picture or design

on which for the moment he happened to be engaged as his finest work. When he passed on to something else it ceased to occupy this paramount place in his affections, and underwent the criticism that he seemed at first afraid of applying to it.

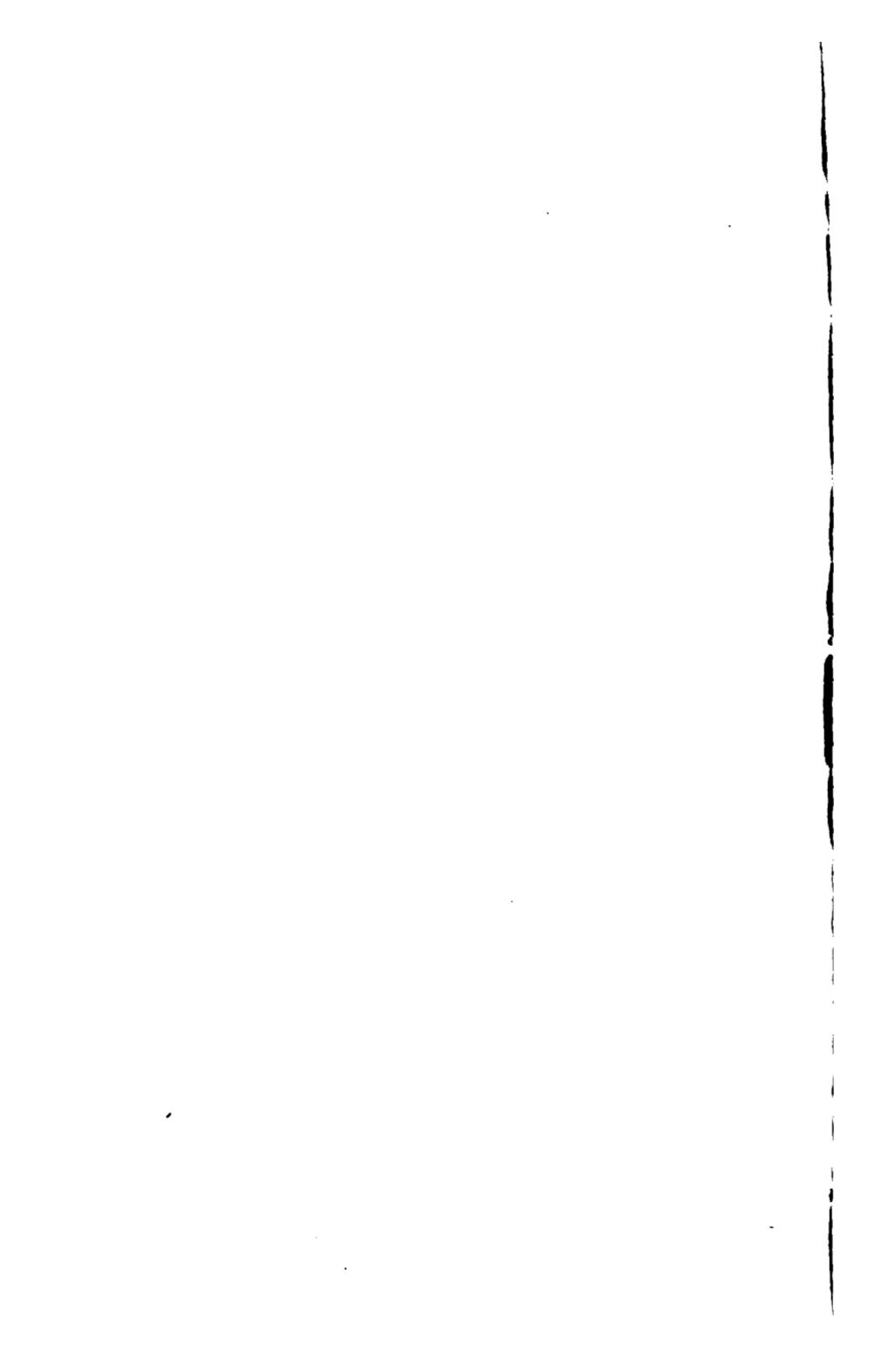
The story of *Proserpine* has already been told in part and may now be concluded. The picture sold in 1872 to Howell, an inferior one, as has been said, was seen by Mr. Leyland in July, 1873, and offered to him for 80 guineas. On hearing, however, that Rossetti was engaged upon "a very superior duplicate," at a higher price, he decided to take that instead. The new picture was practically completed by the beginning of October, when as Rossetti wrote to Madox Brown, he found that in lining the face had become rucked. He accordingly set to work and painted another. This was consigned to Mr. Leyland in December, 1873, and crowned a series of catastrophes by arriving in a damaged condition with the glass broken.

It can hardly be wondered at, after so many misfortunes, that Rossetti thought the subject an unlucky one. Summing up the casualties in a letter to Madox Brown he says, "the *Proserpine* was begun on seven different canvases, to say nothing of drawings. Three were rejected after being brought well forward; the fourth is now with Parsons,¹ and will shortly come back on my hands; the fifth has twice had the glass smashed and renewed; the sixth has had the frame smashed twice and the glass once. It was nearly spoilt in transferring to a fresh strainer, and is now (referring to its arrival in Liverpool) almost destroyed."

¹ C. A. Howell's partner.

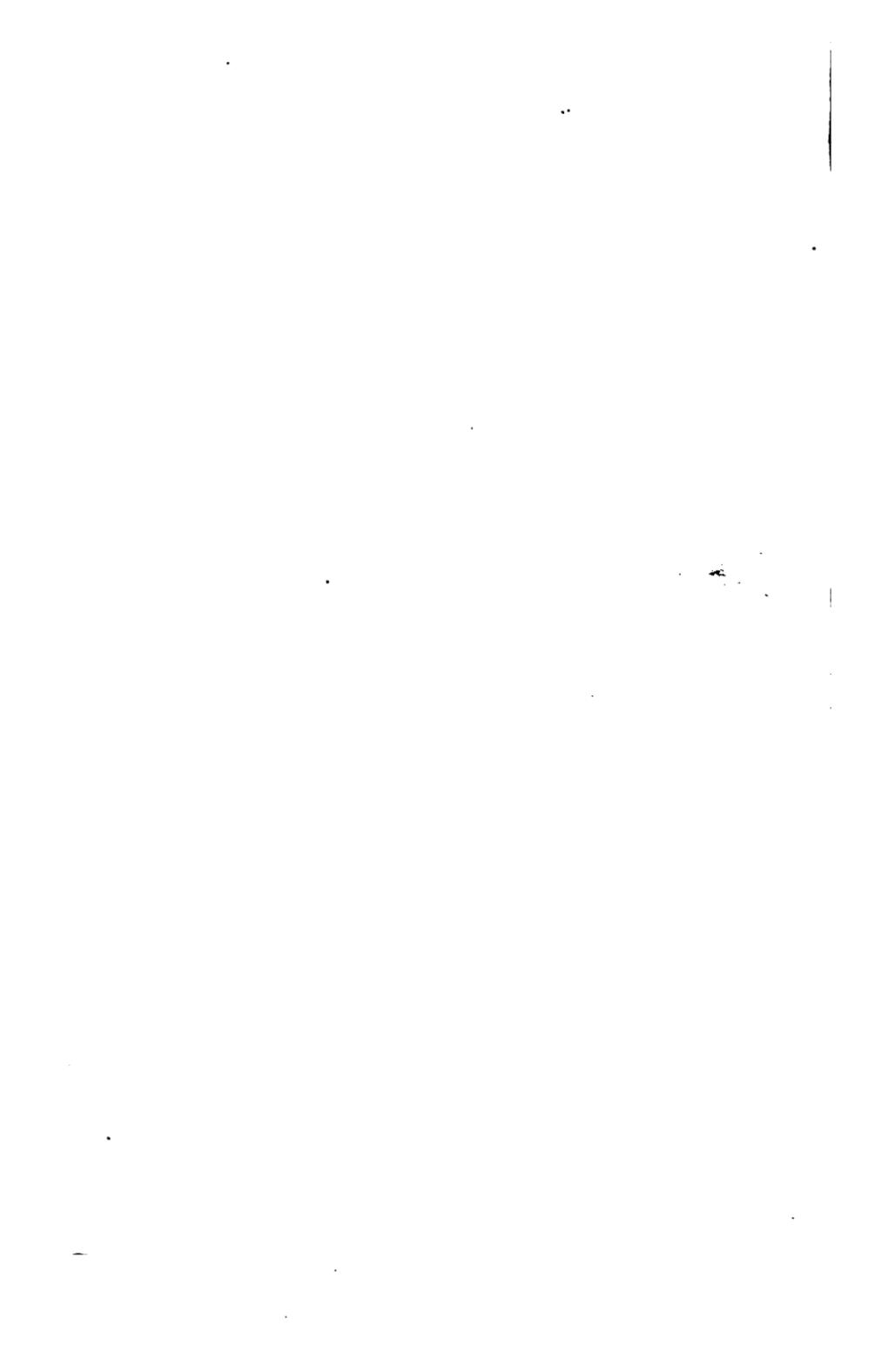


LA GHIRLANDATA





PROSERPINE



On receiving it back for repair Rossetti first decided that he could do nothing. Accordingly he painted a fresh one still—No. 3. What became of the picture that had been relined there is nothing to show, but it seems certain that this was not the one finished up to replace the damaged picture. The latter remained in Rossetti's studio until 1877, when, on re-examining it, he found that the head and hands were intact. He accordingly had these cut out and inlaid on to a new canvas, and then painted the background and drapery afresh. At the same time he rather misleadingly re-dated the picture.

The upshot of the whole transaction is that two large *Proserpines* exist (not to reckon a possible third) of which the inscriptions and dates run as follows:

“Dante Gabriele Rossetti ritrasse nel capo d'anno del 1874”
“Dante Gabriele Rossetti ritrasse nel capo d'anno del 1877”

and of these the second is the earlier in its main features, having been really completed in 1873. It is also in some respects the finer, and is the one here reproduced by permission of its present owner, Mr. Butler.

In addition to the three main canvases of *Proserpine* just mentioned, and the earlier, less important one of 1872, which was probably cut up or destroyed, I find some record of a water-colour replica done about 1880. A small oil replica was also included amongst the pictures turned out for Mr. L. R. Valpy in return for the *Dante's Dream*. This was one of the very last pictures that Rossetti worked on, being finished shortly before his death in 1882. It was begun, or in hand, at Keswick, in September, 1881. A crayon replica which used to belong to Mr. Graham is in the possession of Mrs. Horner. There may be others also of which no record has been kept.

In all these pictures of *Proserpine* the subject is the same. The ravished bride of Pluto is seen standing in a corridor of the hall of Hades, illuminated with a bluish subterranean light, due to one stray moonbeam from on high. In none of the other pictures done from Mrs. Morris do we find so appropriate the distant air of brooding melancholy with which the painter contrived to invest her features. The Queen of the Lower Regions is eating her heart out for thoughts of that girl life in the meads of Sicily whence she was snatched away, and holds in her hand, pensively, the pomegranate of which she ate one fatal seed that binds her to her destiny.

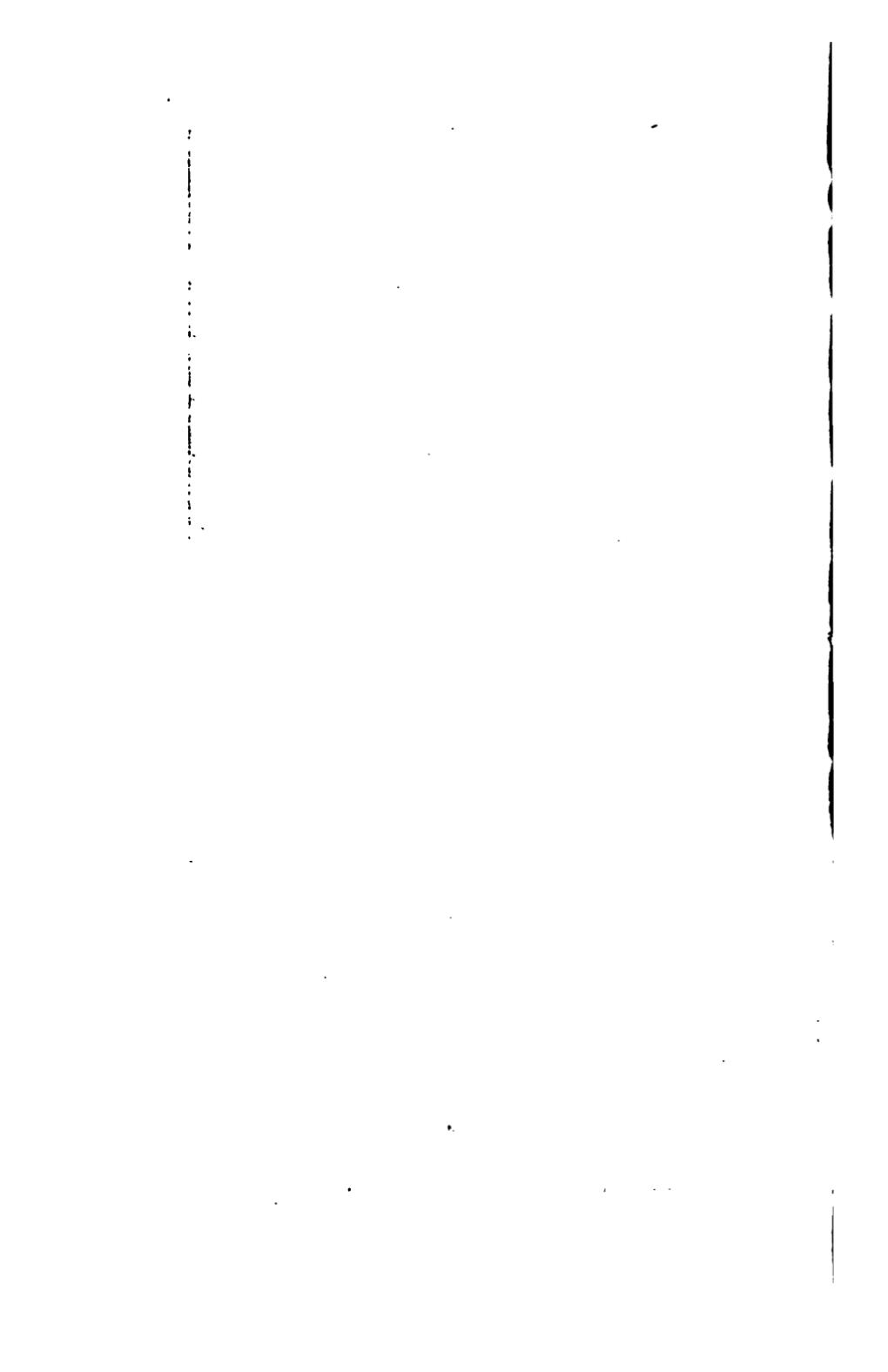
Rossetti wrote an Italian as well as an English sonnet to explain his picture of *Proserpine*.

The Damsel of the Sanc Grael, painted in 1874 for Mr. Rae, is a very different picture from the little water-colour of 1856-7. There was a simplicity and primitiveness about the latter which accorded well with the mediaeval sanctity surrounding the subject. When Rossetti came to paint the picture again in his later manner, he represented the austere damsel of the holy mysteries as a handsome girl with flowing chestnut hair, bright lips, and languishing eyes, sumptuously robed in a red gown with a heavily-flowered mantle. Raising one hand in a dainty attitude of admonition, she holds in the other a modern communion chalice, of form certainly less appropriate than the long-stemmed antique cup held by her predecessor. Even the sacred dove, poised above and bearing a golden censer in its beak, affects a graceful pose in harmony with its handmaid. The frame bears a quotation from the "Morte Darthur."

In painting this picture Rossetti probably did not seek



THE DAMSEL OF THE SANC GRAEL



much beyond mere beauty of form and decoration, in the attainment of which he has succeeded perfectly; and the same may be said in part of a better-known production of the same year, the much-praised *Roman Widow*. This, also called *Dis Manibus* from the inscription, represents a Roman lady seated by the marble tomb of her husband, playing a dirge upon two citherns, and fulfilling the appointed mourning rites. The widow is clad in funereal gray, with a soft white veil trailed as Rossetti loved to trail it, the colour being given by the greenish tint of the marbles, and by the tortoiseshell harp, with the wreath of wild roses crowning it. The model for the face is said to have been Miss Wilding, but I think Mr. William Rossetti must be right in suggesting that it was also inspired by Mrs. Stillman, the original of *Fiammetta*.

For convenience of division, and in order to begin the next chapter with pictures dated 1875, I have been including amongst the work done at Kelmscott everything belonging to the previous year, without, however, wishing to assume that all of it was finished there. On this understanding the next three items are also given here, although from their nature they rather suggest a break in the continuity. The first is the large unfinished canvas, painted simply in grisaille, called *The Boat of Love*, which was begun for Mr. Graham, but abandoned in 1881 owing to a disagreement about terms. The subject is taken from a very well-known sonnet of Dante addressed to Guido Cavalcanti, which begins (in Rossetti's translated version):

“ Guido, I would that Lapo, thou, and I
Could be by spells conveyed, as it were now,
Upon a barque, with all the winds that blow.”

The idea for the picture was one of Rossetti's very

early ones, when he was first under the Dante spell, and he began a small water-colour of it about 1855. The subject was commissioned more than once in later years, but never finished. The grisaille in question was bought at Rossetti's sale in 1883 for the Birmingham Corporation Art Gallery,¹ where it is now exhibited.

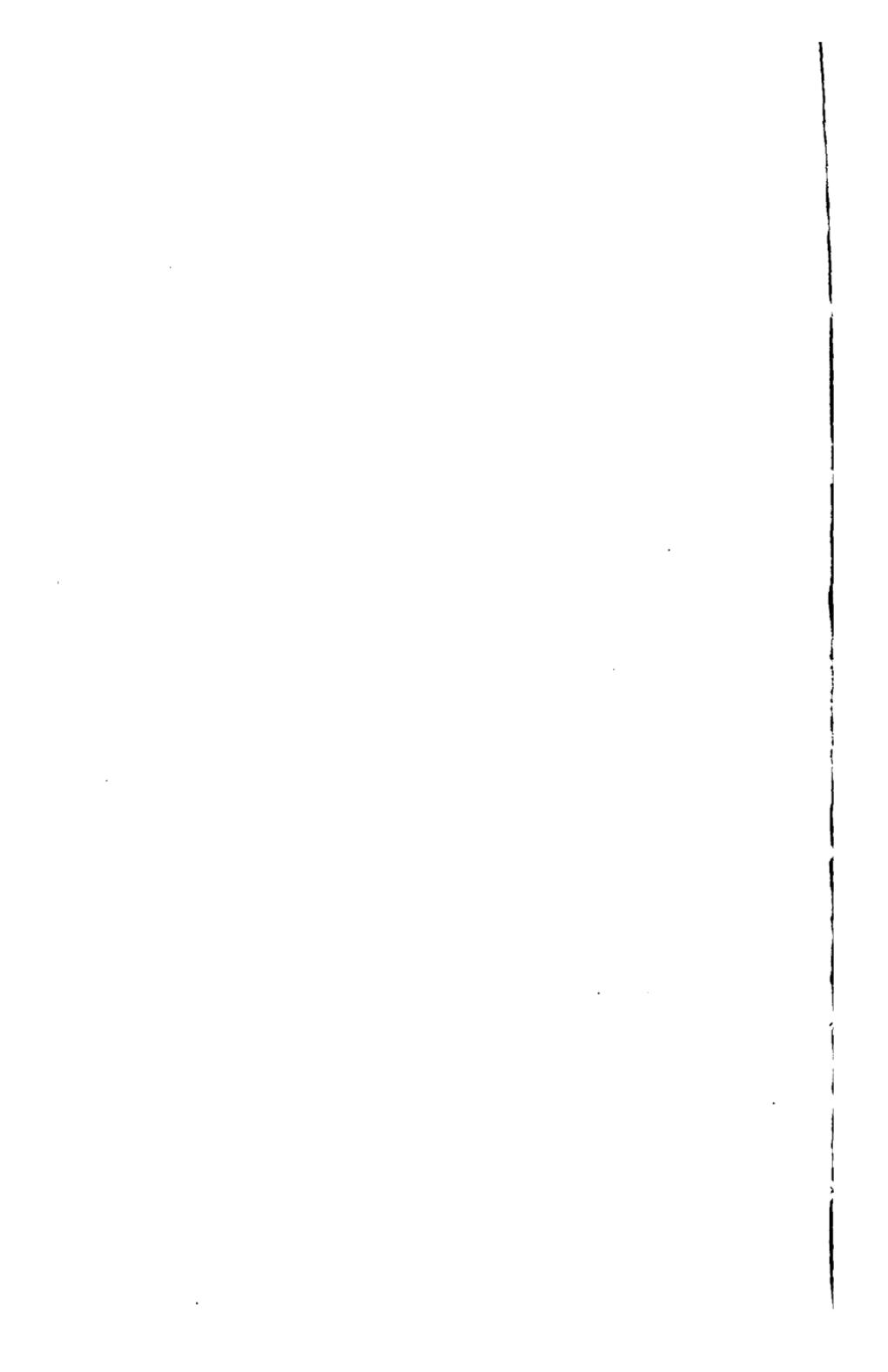
The water-colour copy of *Rosa Triplex*, done from Miss May Morris, and so described by Rossetti in a letter to his mother, is dated this year. A first study in oil, or perhaps a rejected canvas of the central figure in *The Blessed Damozel* (to be described later), was painted in 1874, and afterwards presented to Lord Mount Temple. This has a gold background in lieu of the accessories, the maiden having however the stars in her hair and the lily laid along her arm. It is sometimes called *Sancta Lilia*, a name which is also appropriated to another drawing, done in 1879, which has long been well known in the form of a cheap print.

One more subject dated 1874 I have kept to the end, because it at least is intimately bound up with Kelmscott. This is an oil picture called by a large variety of names—*Marigolds*, *Fleurs de Marie*, *The Bower Maiden* and *The Gardener's Daughter*, but representing in actual fact a young girl standing in a room, and reaching up to place a mass of yellow marigolds and lilies in a flower vase upon a high cabinet of inlaid wood. She wears a blue gown with green apron, and round her head a close-fitting cap or hood of dark green velvet. The model is said to have been the gardener's daughter at Kelmscott, a girl who occasionally helped in the house—not that the detail

¹ The Birmingham Gallery has been recently enriched by a fine collection of Rossetti's drawings and studies, formerly in the possession of Mr. C. Fairfax Murray (1904).



THE BOAT OF LOVE



1869 TO 1872—KELMSCOTT, 1872 TO 1874 125

signifies, except as connecting the picture with the place. It is a graceful and pretty little piece of work, declined (perhaps on the score of price) by Mr. Leyland, and purchased by Mr. William Graham. After the latter's death it was sold with the rest of his collection, the present owner being Lord Davey.

CHAPTER IX

CLOSE OF THE RECORD. 1874—1882

ONE of the first incidents to be recorded after Rossetti's return to London in 1874 was the dissolution of the partnership of Morris, Marshall, Faulkner and Co., and the re-construction of the firm under the sole management of William Morris. The principal partners besides Morris, as has already been mentioned, were Burne-Jones, Rossetti, Madox Brown, Marshall, Webb, and Faulkner. The dissolution was not effected without some unpleasantness, resulting in the estrangement of Morris and Brown. Rossetti seems to have become involved on Brown's side, although from contemporary accounts he apparently did his best to play a conciliatory part. Mr. Mackail's version of the transaction is said by some who were closely involved in it not to be entirely fair to Rossetti, who might have urged, if he had chosen to do so, that his name was one of the best assets that the firm started with, Morris being then comparatively unknown. Morris and Rossetti never actually quarrelled; but from 1874 onwards the two men seldom saw each other, Rossetti's recluse habits of life being possibly responsible to some extent for the severance. It was one of the many strange results of the chloral he had taken that at this time and onwards he

never was free from the delusion of a widespread conspiracy existing against him. He gave up going out by day, and all his exercise consisted in driving with a friend at night to some secluded spot in Regent's Park, where he took a walk and then returned in the same fashion.

The latter part of 1875 and the first half of 1876 Rossetti spent in a hired house at Bognor, and after that he visited the Cowper-Temples (afterwards Lord and Lady Mount Temple) at Broadlands in Hampshire, being then engaged upon his picture of *The Blessed Damozel*. It was as a memento of this occasion that the fine oil study of the central figure, mentioned in the previous chapter, was presented to Lord Mount Temple.

In 1877 he had a very severe physical illness, due to the uraemic affection which had been set up in 1872, and which eventually was the active cause of his death. For two months he was confined to bed, before he could be removed to a little cottage at Hunter's Forestal, near Herne Bay, and at one time he even gave up all hope of resuming his profession. "At last," says Mr. William Rossetti, "the power and the determination returned simultaneously; he drew an admirable crayon-group (head and shoulders) of our mother and sister, two others equally good of the latter, and yet another of our mother. Weather had been favourable, spirits and energy revived, and he came back to town nerved once more for the battle of life and of art." Of the portraits mentioned in this passage, the group of Mrs. and Miss Rossetti is now in the National Portrait Gallery. The two heads of Christina Rossetti still belong to her brother. They are in black crayon with touches of colour, the faces being coloured, and show the poetess as she is best remembered, with a sad and aged expression and features worn by illness. In

her young days she was beautiful, with a delicate, demure, oval face and steady gray eyes, typical of the Madonna for whom she sat to Rossetti.

In 1877 the Grosvenor Gallery was started, and overtures were made to Madox Brown, Rossetti, and Burne-Jones to become exhibitors. The first two refused, after much deliberation; but the third-named accepted the invitation, and rapidly acquired his enormous popularity through the medium of the new annual exhibitions, of which for many years his pictures were the mainstay. Rossetti's refusal was explained in his reply as due to a consciousness that his attainments were not equal to his efforts—alas, whose are?—and he wrote a letter to the "Times" as well, disposing of some criticism on the same grounds. To these we may add that he was still haunted with a fear that malicious critics were lying in wait to fall upon his work and rend it. His painting was not free from defects, as he was well aware, which would render this easy enough; but where his modesty or his exclusiveness did him ill-service was in blinding him to the fact that since his fiasco in 1850, which had turned him against exhibitions, he himself had acquired a broader and more popular style, and a public had grown up round him with taste and education enough to appreciate the poetic beauty of his conceptions. The wave of admiration which followed the great double exhibition of Rossetti's work in 1883, after his death, when almost every picture and drawing of importance was collected on the walls of the Royal Academy and the Burlington Fine Arts Club, showed conclusively what might have been expected if Rossetti had consented to let his works be known more widely in his own lifetime. It has been hinted that in persistently refusing to exhibit Rossetti

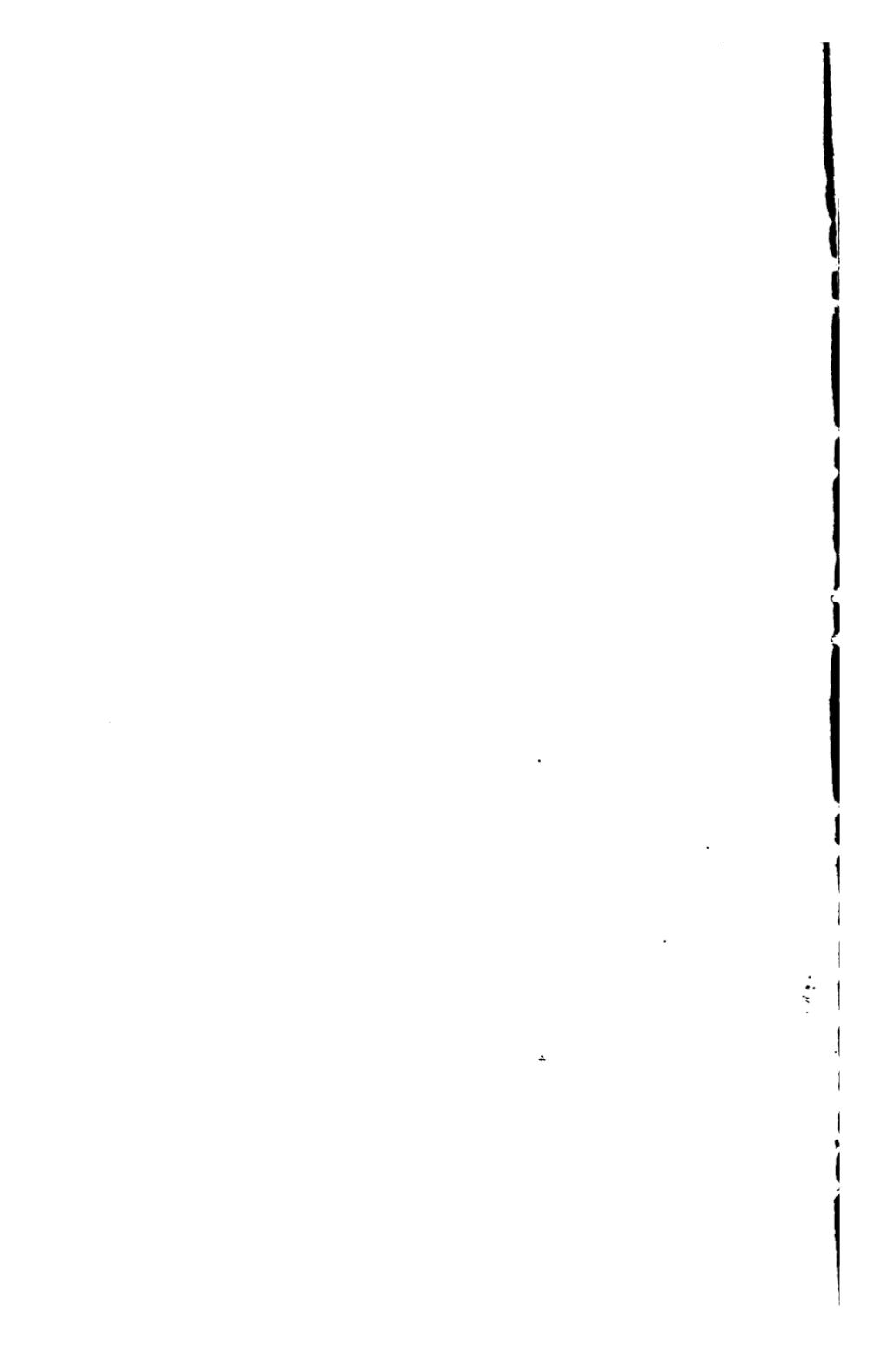


CHRISTINA ROSSETTI



© A. SEPTEMBER, 1896

CHRISTINA ROSSETTI



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was actuated by some idea of personal advertisement. It is far more likely, as his brother says, that he had in his mind an idea of some day collecting the best of his works himself and exhibiting them in their proper relationship. This intention was enough to warrant him in refusing to exhibit beforehand, but he did not live long enough to carry it out.

After 1877 Rossetti seldom if ever went beyond the doors of No. 16, Cheyne Walk, and as he suffered from continual fits of melancholy, and disliked being alone, a few still faithful friends formed the practice of coming to visit him by turns once a week. Mr. Theodore Watts was a far more constant attendant, and had a bed at his disposal, as "evenings" with Rossetti tended to break up about four or five in the morning. A good number of acquaintances also frequented the house, some of them much more intimate than others and dating back in their relations to about 1866. Among these may be mentioned the artists J. M. Whistler and Alphonse Legros, Frederick Shields, F. A. Sandys and Fairfax Murray, Mr. Joseph Knight and Mr. William Sharp, Dr. Gordon Hake and his son George Hake, who for a time acted as Rossetti's secretary, the Hueffers, and others.

In 1878, or thereabouts, Rossetti's devotion to poetry received a fresh impulse, and he set himself assiduously to the production of sonnets. It was not until 1880, however, that he began really to compile materials for a new volume. In that year he wrote "The White Ship," and in the year following "The King's Tragedy." The third ballad of "Rose Mary" was already in hand. Finally, by March of 1881 the copy for "Ballads and Sonnets" was complete, and was accepted by Messrs. Ellis and White on the same handsome terms as the first book. The latter,

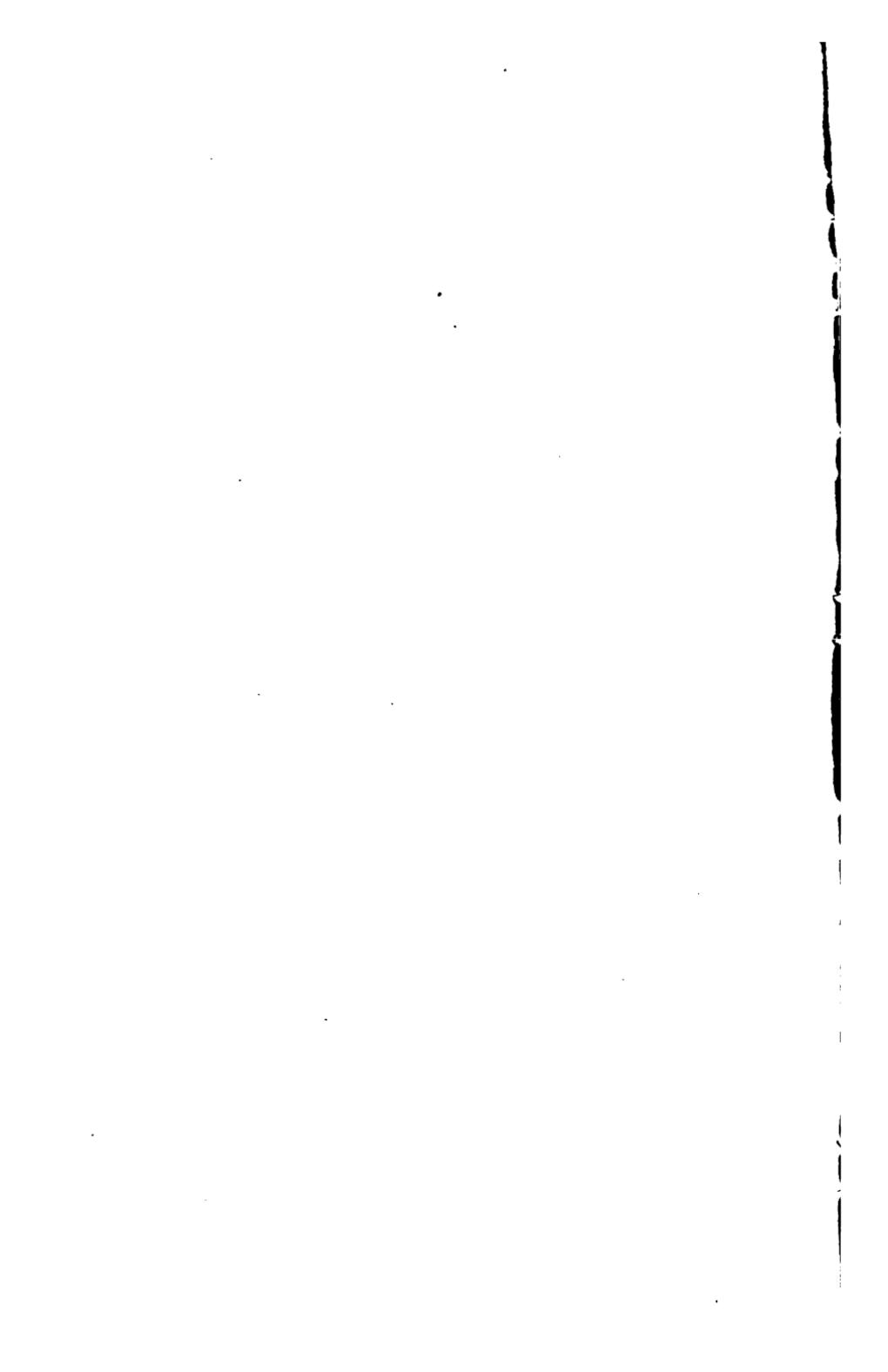
after going through some six editions was now out of print, and Rossetti determined to alter it somewhat before republication. He had taken out of it the incomplete sequence of sonnets called "The House of Life," and transferred this in its completed form to the second book. By way of filling up the gap his long unfinished early poem of "Bridechamber Talk"—re-christened "The Bride's Prelude"—was at length allowed to appear. "Poems" of 1881 is thus a totally different compilation from the editions of 1870 and onwards.

The "Ballads and Sonnets" were quite as marked a success as the earlier volume had been, and no jarring note of criticism broke this time upon Rossetti's sensitive ear. But the time was passed for him to feel either acute pleasure or acute pain. Melancholy had settled down over his once exuberant nature, and even the fact that the year was rendered doubly successful by the sale of his great *Dante's Dream* picture to the Corporation of Liverpool could not arouse more than momentary exhilaration.

The last stages in the history of this picture may as well be told here. After the departure from London of Mr. Valpy, on whom it had rather been forced by Howell, Rossetti took it back into his studio with the intention of finding another purchaser. His agreement with Mr. Valpy was that on doing this he would make up the equivalent value, or something more, in smaller and more manageable pictures. A friendly influence on the council of the Walker Art Gallery, combined with a suggestion from one of Rossetti's acquaintances, led to an offer being made, and after protracted negotiations, the bargain was finally struck. The picture was allowed to appear first in the annual exhibition at Liverpool, on the condition



LA BELLA MANO



that it was to be regarded as already sold, and on this understanding Rossetti repainted the hair of the dead Beatrice, making it light instead of dark. As he preferred it so one would perhaps be rash to question the wisdom of the change, but there are many signs that towards the close of his life Rossetti's magnificent colour sense began to deteriorate, and some of his last pictures show a falling off in this respect as well as in form and drawing. A good deal of the exaggeration of necks and lips which are such a stumbling-block to ordinary people dates from this later period and may be attributed to the failure of his eyesight as well as to a gradually growing morbidity of temperament. That it should have come to be regarded as the distinguishing feature of his work only proves how very little his pictures were known, and how unfortunate from the point of view of fame was his decision never to exhibit. The heavy-lipped faces have no part at all in seven-eighths of his work; and if it happened to be the remaining eighth which became known first, and so stamped his reputation, the painter himself and not the undiscerning public must bear the bulk of the blame. Of course there is this additional factor to be considered, that the pictures painted in his younger, fresher days were mostly small ones, and the later ones mostly large, and therefore more important. But between the two there was a long productive period when his pictures were both large and free from abnormality. I refer to the period of *Lilith*, *The Beloved*, *Monna Vanna*, *Veronica Veronese*, *Beata Beatrix*, *La Ghirlandata*, *Sibylla Palmifera*, and *The Blue Bower*.

His pictures during the later period that we have been discussing took on a certain heavy sensuousness, yet combined in many cases with a fine quality of painting

and wonderful power of conception. In 1875, for instance, we have *La Bella Mano*, a subject by no means free from the defects of style just mentioned, and characterized by poverty of invention rather than by any exalted or poetic range of thought, yet possessing extraordinary beauty of composition and colouring. It represents a lady washing her "beautiful hands" (which suggested the title), in a scalloped basin of brass. Two angel-boys, or cupids, with scarlet wings, attend her on either side, one holding up the towel which hangs from a roller rack, the other bearing a tray which contains her rings and bracelets. The ewer above the basin is the same which figures in *Lucretia Borgia*, a brass globe with a little figurine on top and spreading wings. The accessories of the picture are painted with Rossetti's usual taste and care: a large square green pot on the ground with a lemon-tree growing in it, a mirror reflecting the sumptuous furniture of the room, a china vase with convolvulus, other vases of malachite and bronze, pearl ornaments, and so forth. This picture, like *Proserpine*, had sonnets written for it both in Italian and English, to be inscribed on the frame.

To 1875 belong some of the studies for the *Blessed Damozel*, a finished pen-and-ink study for a great picture of 1877, the *Astarte Syriaca*, and a large pencil drawing called *The Question* or *The Sphinx*. This represents, seated on a crag of rock, the twiform monster, emblem of the mystery of life and death, gazing blindly into space, whilst to her feet there climb wearily three figures, typifying youth, manhood, and old age, all bent on drawing from her sealed lips or inscrutable eyes the answers to the questions lying nearest to their hearts. The youth falls back dead, with his question unasked, just as he has

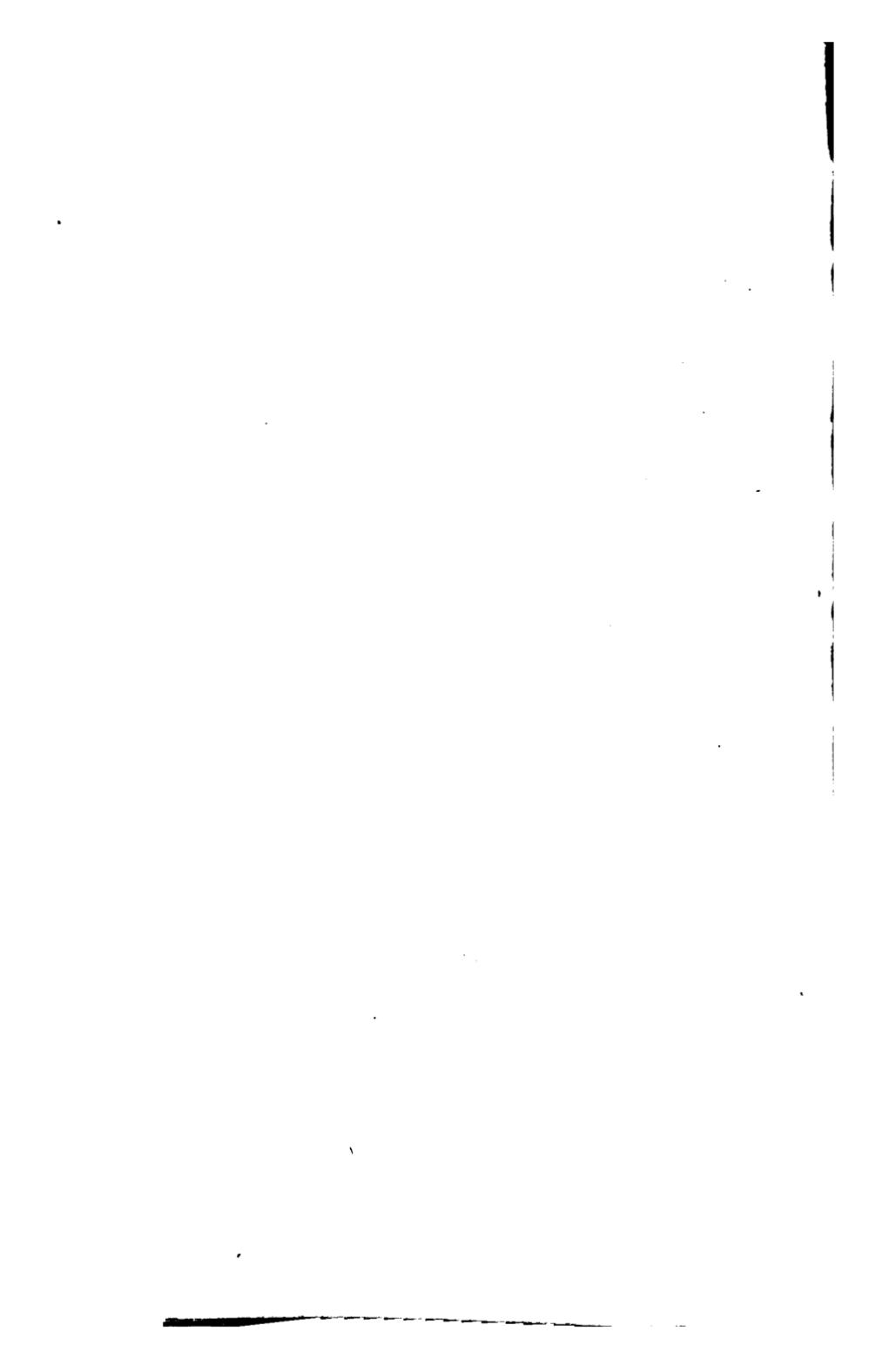


THE BLESSED DAMOZEL

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HEAD OF A MAGDALEN



reached the goal, still grasping in his limp and powerless hand a down-turned spear. The figure is a nude, somewhat curiously drawn, but with all the expression of death in the failing limbs. Manhood presses resolutely behind him, thrusting aside the obstacles that bar his path, determined to have his answer, and old age beyond toils painfully upward, anxious before it be too late to solve the everlasting mystery.

It is said that in designing *The Question* Rossetti was prompted to make youth die upon the threshold of knowledge by the untimely death of Oliver Madox Brown, the brilliant son of F. M. Brown, for whom he had a great admiration. Another interesting circumstance connected with the drawing is that on his death-bed Rossetti, having an idea of publishing a miscellany of poems and tales by himself and Mr. Theodore Watts, selected this subject to serve as a frontispiece, and wrote two fine sonnets for it.

The following year, 1876, was mainly devoted to the large works in hand, especially the *Blessed Damozel*, commissioned by Mr. William Graham, which was finished some time in 1877. This subject was an attempt to realize on canvas the intensely spiritual conception of Rossetti's early poem which first appeared in "The Germ":

"The blessed damozel leaned out
From the gold bar of Heaven;
Her eyes were deeper than the depth
Of water stilled at even;
She had three lilies in her hand,
And the stars in her hair were seven."

An idea of painting the picture had existed many years previously, as early at least as 1856, when Mr. Plint, Rossetti's chief patron at that date, had tried to com-

mission it. Mr. Graham's commission was given in February, 1871, and by 1872 he had received a crayon drawing of the subject.

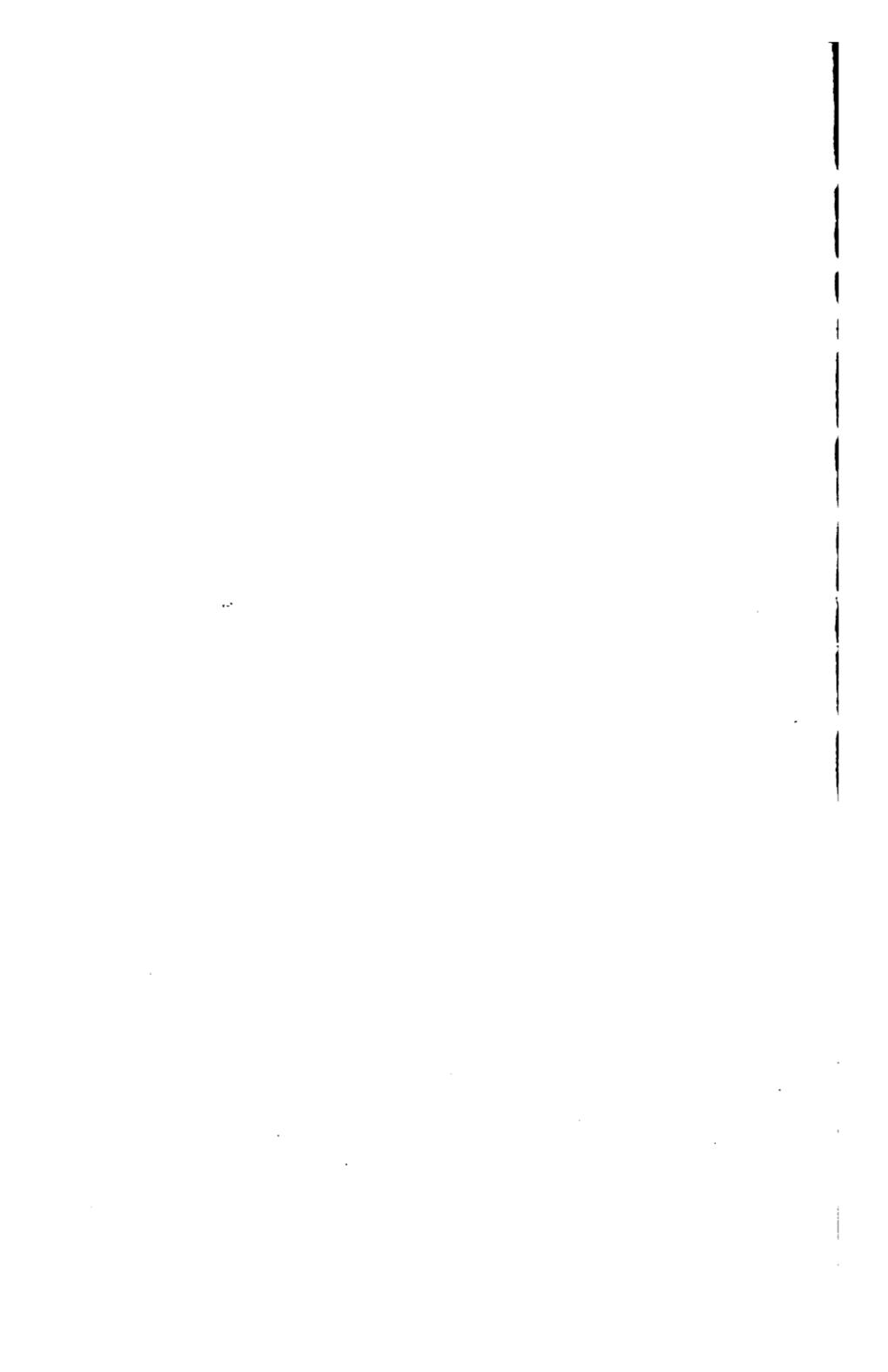
The oil picture now in question is a very fine one. Rossetti filled in the background behind the stooping figure of the damozel with a heavenly landscape, in which were countless pairs of embracing lovers clad in blue. In December, 1877, Mr. Graham commissioned a predella to be added, and this appropriately enough represented the earthly lover lying on the ground, gazing up through space to the starry regions which hold his long-lost lady. The price paid for the picture was £1,000, with an added £150 for the predella. Rossetti, however, in a moment of characteristic generosity, offered to take £100 for the latter if Mr. Graham would buy some pictures by his friend James Smetham, whose affairs were in a bad way at the time.

In 1879 Rossetti painted a replica of *The Blessed Damozel* and its predella for Mr. Leyland, omitting the background of lovers from the main picture and substituting two angel heads rather suggestive of those which occur in *La Ghirlandata*. As a picture this replica is not to be compared with the original in most respects, but some people find a more spiritual and pleasing expression in the face of the damozel herself.

In June, 1876, Rossetti wrote to Mr. Clarence Fry, who had commissioned *Astarte Syriaca* (now in hand), offering him for £500 a picture just completed which he called *La Ricordanza* or *Memory*, "one of his best works." This picture, which is better known under the title of *Mnemosyne*, represents a tall mysterious figure with gray brooding eyes, the very type of mournful memories. Clad in a robe of deep sea-green, which lightly drapes her



ASTARTE SYRIACA



rounded form, she holds in one hand a lighted bronze lamp, and in the other a curious winged chalice, accessories which are alluded to in the couplet inscribed on the frame:

“Thou fill’st from the winged chalice of the soul
Thy lamp, O Memory, fire-winged to its goal.”

Some yellow pansies and a fading sunset sky carry yet further the symbolism of the picture.

That Rossetti should have offered this to Mr. Fry is a little strange, because that gentleman was shortly to have the *Astarte*, for which *Mnemosyne* was undoubtedly in the first instance intended. The two figures are almost identical in form, and both have the same sea-green drapery. The conversion into *Memory* must, one would think, have been an afterthought, finely as it is imagined and carried out. There is a further suggestion that it may not have been unconnected with the idea of *Hero*, the figure holding a lamp on high, for which Rossetti had received a commission. However this may be, Mr. Fry did not take the picture, and it remained on Rossetti’s hands, a much lamented incubus, until 1881, when Mr. Leyland bought it.

The remaining items of 1876 include two rather remarkable female studies from the same model, called respectively *The Spirit of the Rainbow* and *Forced Music*. These both belong to Mr. Watts-Dunton. The first is a full-length nude figure, standing in the centre of a gauzy veil symbolizing the rainbow. The rain and a landscape of trees were to have been added, so as to illustrate more completely a sonnet by Mr. Watts-Dunton which is inscribed on the frame and of which the following lines form part:

"The spirit of the Rainbow wouldest thou wed?"
I arose, I found her—found a rain-drenched girl
Whose eyes of azure and limbs of rose and pearl
Coloured the rain above her golden head."

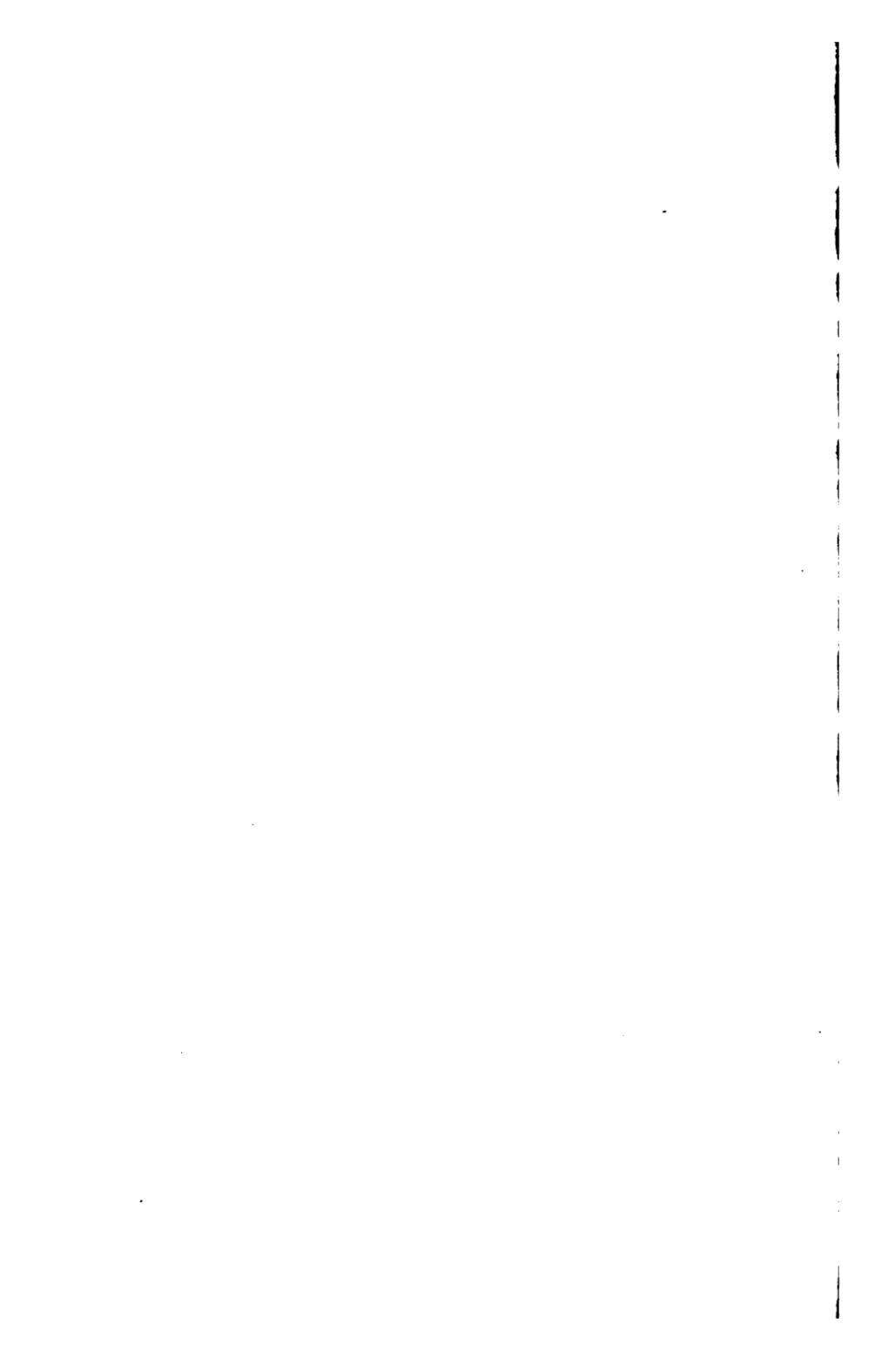
Forced Music is a half-length figure, also nude, playing upon a sort of lute; and from the expression an idea conveyed that the girl is a captive slave. This title is said to be based upon a little Rosicrucian romance written by Mr. Watts-Dunton.

The year 1877 contains but three items, two of which are, however, the important oil-pictures *Astarte Syriaca* and *The Sea-Spell*; while the third is also an oil-picture of a *Magdalen* bearing the vase of spikenard, round which is seen a portion of the inscription, "Haec pedes meos . . ." This has passed into the possession of Mr. Samuel Bancroft, junr.

Astarte Syriaca has already been mentioned as commissioned by Mr. Clarence Fry. Through the skillful manipulations of C. A. Howell, a larger price was obtained for this picture than for any other that Rossetti ever painted, viz., £2,100. Mr. Fry secured most of the crayon studies and a finished pen-and-ink drawing of the subject as well. Some slight idea of the picture has already been given in connection with the subject *Mnemosyne*, supposed to have been begun for it; but it is a finer and grander conception than that. The Syrian Venus, massive figure, with face and hair strongly reminiscent of Mrs. Morris, gazes majestically from the canvas. Her eyes are vague and dreamy, mysterious as her rites. Her swarthy form, larger than life-size, stands out impressively against a blood-red sunset sky, and behind her the moon rises auspiciously for her worship. A sea-green drapery with silver girdle enfolds her ample bust and limbs. To



THE SEA SPELL



right and left, with heads uplifted and strained in adoration, are two attendant spirits draped in brighter green with wings of sombre olive, bearing each a fiery torch.

Shortly before Mr. Fry's death this magnificent picture, into which Rossetti certainly put all the good work of which he was still capable, was sold for a price much below that originally given, to the Corporation Art Gallery of Manchester.

The Sea-Spell is a reversion from the type of Mrs. Morris to the type of Miss Wilding, and represents a siren crowned with roses, and seated in a leafy bower by the shore. Before her she holds a harp of strange unearthly form. Rossetti's first idea in painting this subject was to illustrate the lines from Coleridge:

“A damsel with a dulcimer,
In a vision once I saw.”

The notion of sea was then absent from the design, and a white-winged dove was to be represented as flying round attracted by the music. In the later development of the picture the dove was replaced by a graceful seabird, and a beautiful glimpse of blue waves was painted where trees would otherwise have been.

The Sea-Spell was painted for Mr. Leyland as a pendant in size to *Veronica Veronese*, which it can hardly be said to equal as a picture. Apart from undeniable qualities of colour and painting, it is not entirely felicitous in pose, and the drawing of the neck and face is distinctly in Rossetti's later manner. In subject it is, as previously mentioned, an expansion of the idea embodied in the crayon drawing of a nude figure called *Ligeia Siren* (1873).

The two finished items of 1878—for as the years ad-

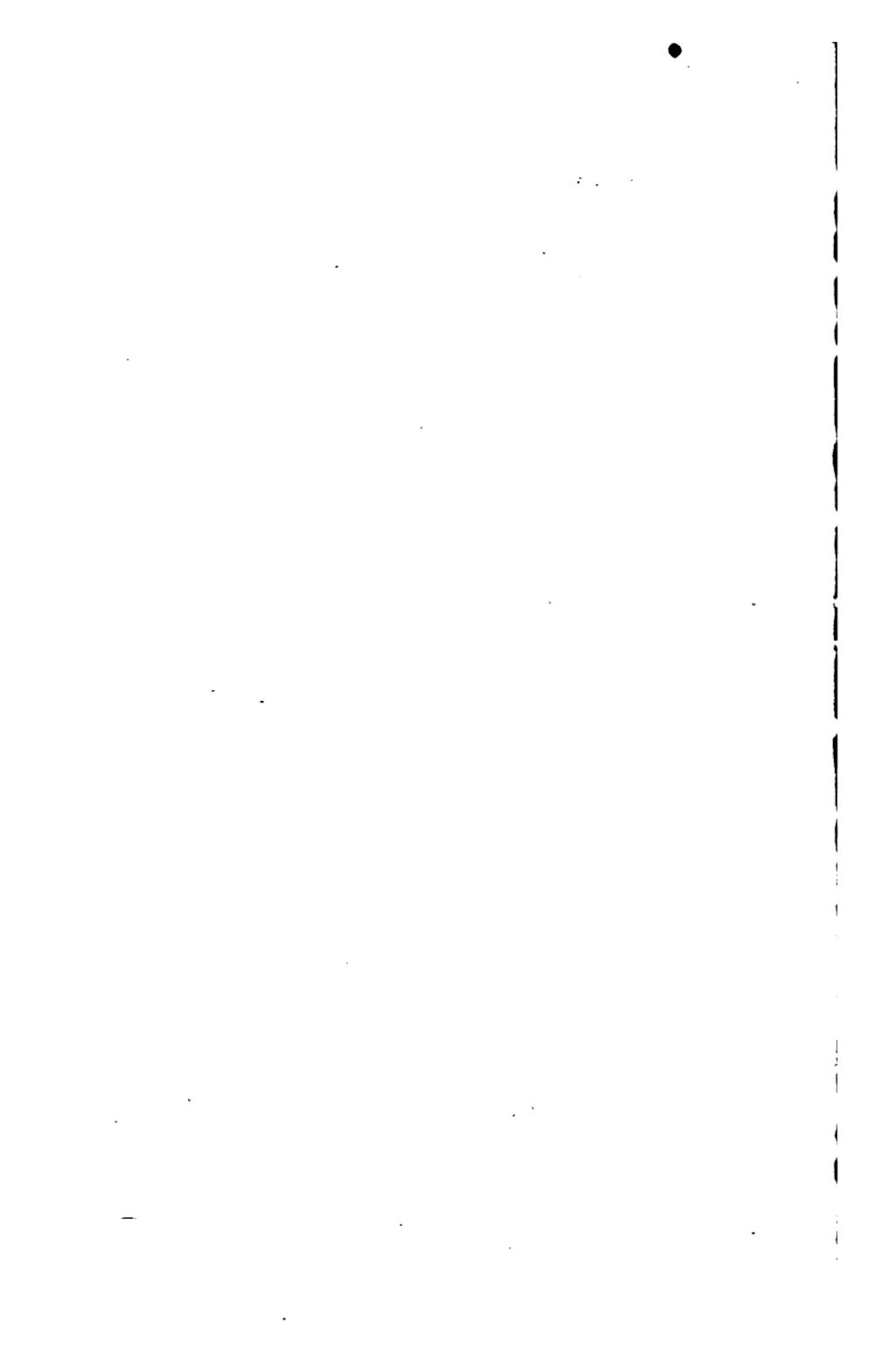
vance now the output grows less and less—are *A Vision of Fiammetta* and a water-colour study of a head called *Bruna Brunelleschi*.

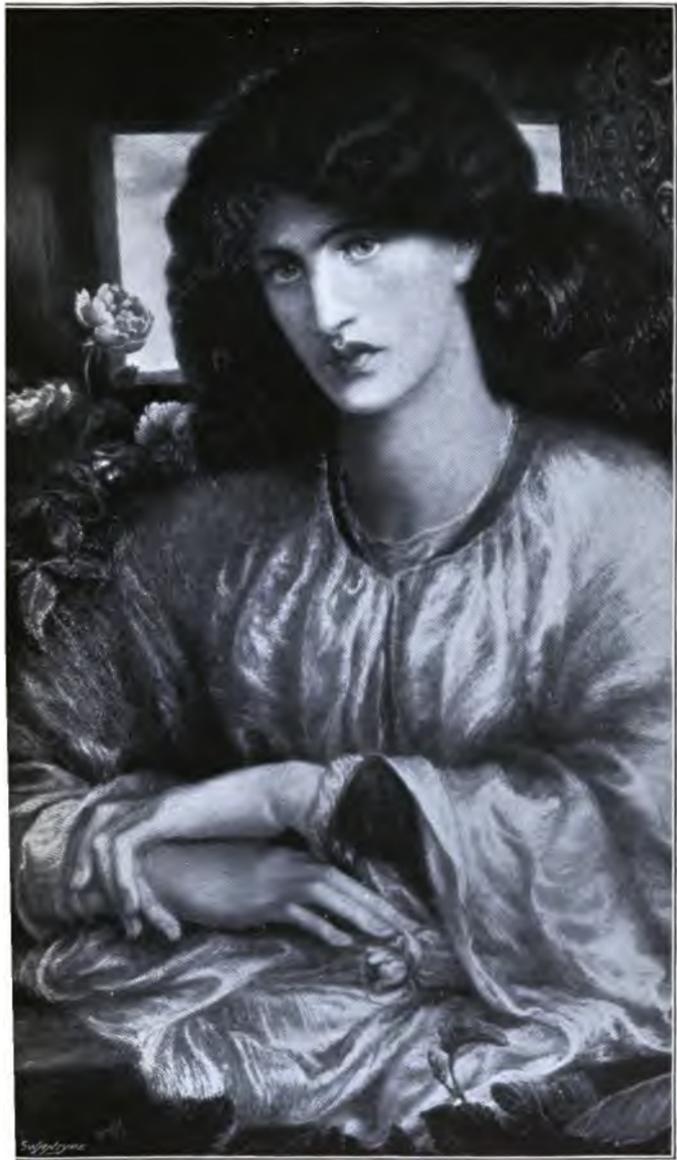
Fiammetta is a fine and striking conception, representing on a life-size scale the lady beloved by Boccaccio, to whom he addressed many sonnets, including the last but one in Rossetti's volume of translations, which begins: "Round her red garland and her golden hair I saw a fire about Fiammetta's head." In Rossetti's picture she stands fronting the spectator, holding in one hand, or pushing away a heavily-laden branch of apple-blossom. She is clad from head to foot in a dull red robe, and has hair of reddish-brown; but the most striking feature of her beautiful face are the bright blue eyes that form a colour contrast with the pink-white masses of blossom surrounding the whole picture. Two blue butterflies poised aloft skilfully support this contrast and make it more complete. The sitter for *Fiammetta*, as has already been mentioned, was Mrs. W. J. Stillman, formerly Miss Marie Spartali.

Of unfinished designs taken up in 1878 may be mentioned *Desdemona's Death-Song*, in which Rossetti sought to show the hapless wife of Othello crooning her song of the willow as Emilia combs out her long hair. Various drawings for the figure of Desdemona, and one at least of the entire composition, were executed in chalk on a scale about half life-size, and as soon as *Fiammetta* was out of hand a beginning was made to paint the subject on canvas. This, however, came to nothing. No better fortune attended the Faust subject that Rossetti proposed to himself to paint about the same time, called *Gretchen or Risen at Dawn*, a theme reminiscent of one or two very early pen-and-ink drawings, but representing a totally different scene, Gretchen in her chamber examin-



A VISION OF FIAMMETTA





LA DONNA DELLA FINESTRA



ing the casket of jewels. Rossetti intended this picture for Mr. Valpy, as part of his payment for *Dante's Dream*; but it failed to reach completion before Rossetti's death, and the executors had to repay Mr. Valpy out of the proceeds of the estate instead. The unfinished canvas figured among the items of the sale.

La Donna della Finestra, a subject which had also been present in his mind from early years as suitable for a picture, was painted in 1879 and came into the possession of Mr. F. S. Ellis, who already owned *La Bella Mano*. This "Lady of the Window," also known as "The Lady of Pity," is she who in Dante's "*Vita Nuova*" is described as looking down upon the poet one day, when he was overcome with grief, "so that the very sum of pity appeared gathered together in her." Rossetti had a fancy that this lady, who thereafter, whensoever she saw Dante, "became pale and of a piteous countenance as though it had been with love," might be Gemma Donati, whom the poet afterwards married. In the picture the lady is seen seated at an open window, leaning her arms upon the sill, and looking downwards with a yearning pity in her gray-blue eyes. The head is taken from Mrs. Morris, much modified by the conventions which Rossetti at this time introduced into all his faces. Not the least charming feature of the picture is the clustering mass of beautifully painted fig-leaves growing up to the balcony in which the lady sits.

During the years 1880 and 1881 Rossetti was occupied with three large original pictures, *The Day Dream*, *The Salutation of Beatrice*, and *La Pia*; with *Found*, which had been re-commissioned by Mr. William Graham; and with several replicas, of which the most important, delivered early in 1880, was the smaller *Dante's Dream*.

with the two predellas, done for Mr. Graham to replace the large one.

The Day Dream, which Rossetti at first thought of calling *Monna Primavera*, is a beautiful portrait of Mrs. Morris, seated in the lower branches of a sycamore tree. Like many of Rossetti's important pictures it remained unexecuted for years after the original studies had been prepared. It may almost be said in fact that some of the drawings done from Mrs. Morris in 1868, such as Mr. Watts-Dunton's *Reverie*, were preparations for the *Day Dream*, which continually occupied his thoughts, and which he had announced his intention of painting in 1872, directly he got back to Kelmscott from Scotland. The last of the "Sonnets for Pictures," a well-known one, belongs to this subject and describes it.

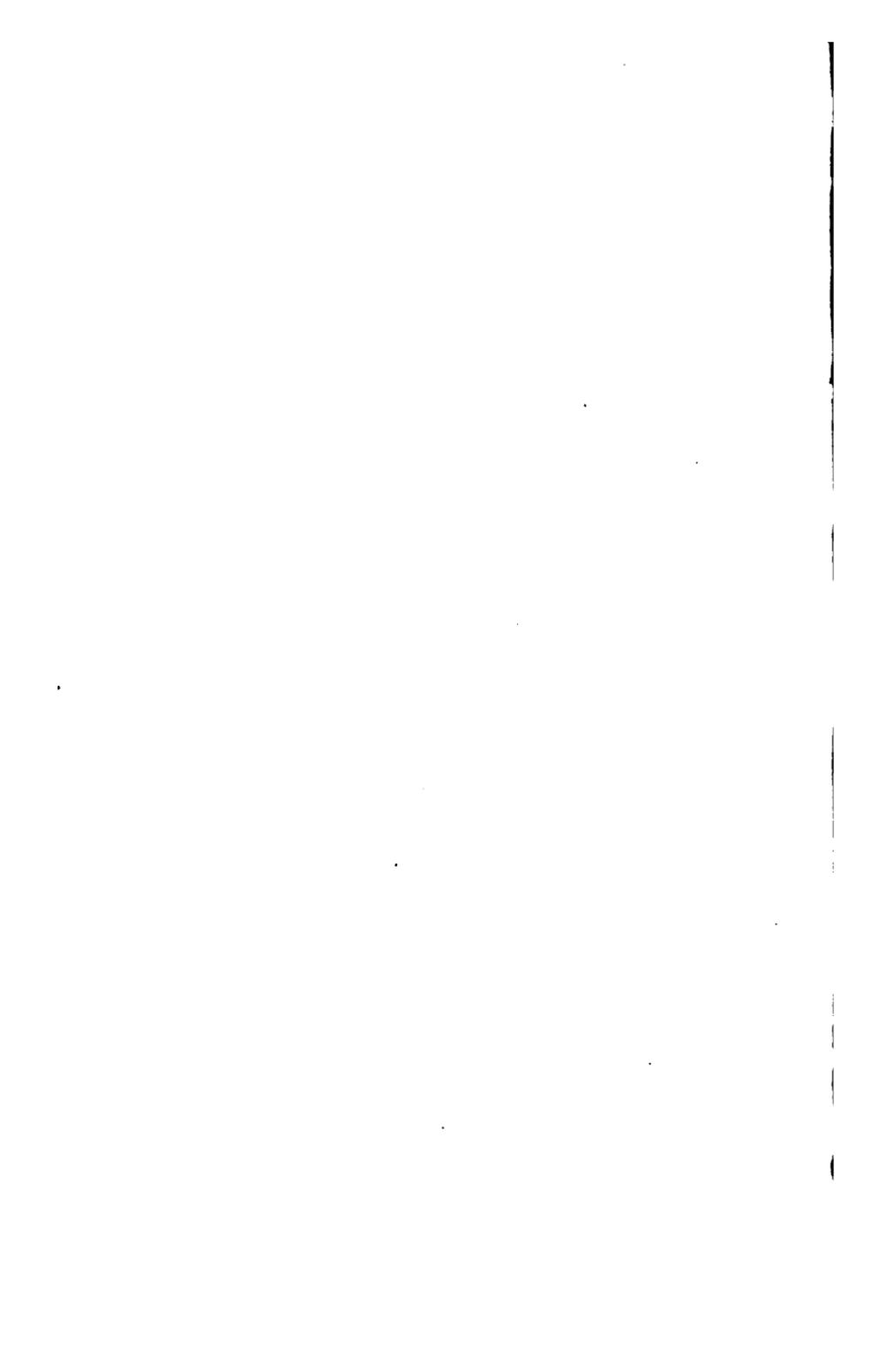
It has been recorded, as an instance of Rossetti's pains-taking and scrupulous particularity, that a friend saw him, after the figure in the *Day Dream* was finished, deliberately set to and paint out all the lower portion because he thought on consideration that the limbs were made too short.¹ This is but typical of the man as we know him, recklessly prodigal of money and trouble as he could at times be chary of both. *The Day Dream* was bequeathed to South Kensington by the late Mr. Ionides, together with the rest of his collection.

An episode in the work of 1880 is a charming pen-and-ink design called *The Sonnet*, which Rossetti drew in a volume of Maine's "Treasury of English Sonnets" as a

¹ This involved first copying on to a separate canvas the sycamore shoots which were painted on top of the drapery, because the season of the year had passed for obtaining fresh specimens. The head in *The Day Dream* was also entirely repainted once if not more times because Rossetti felt dissatisfied with the result.

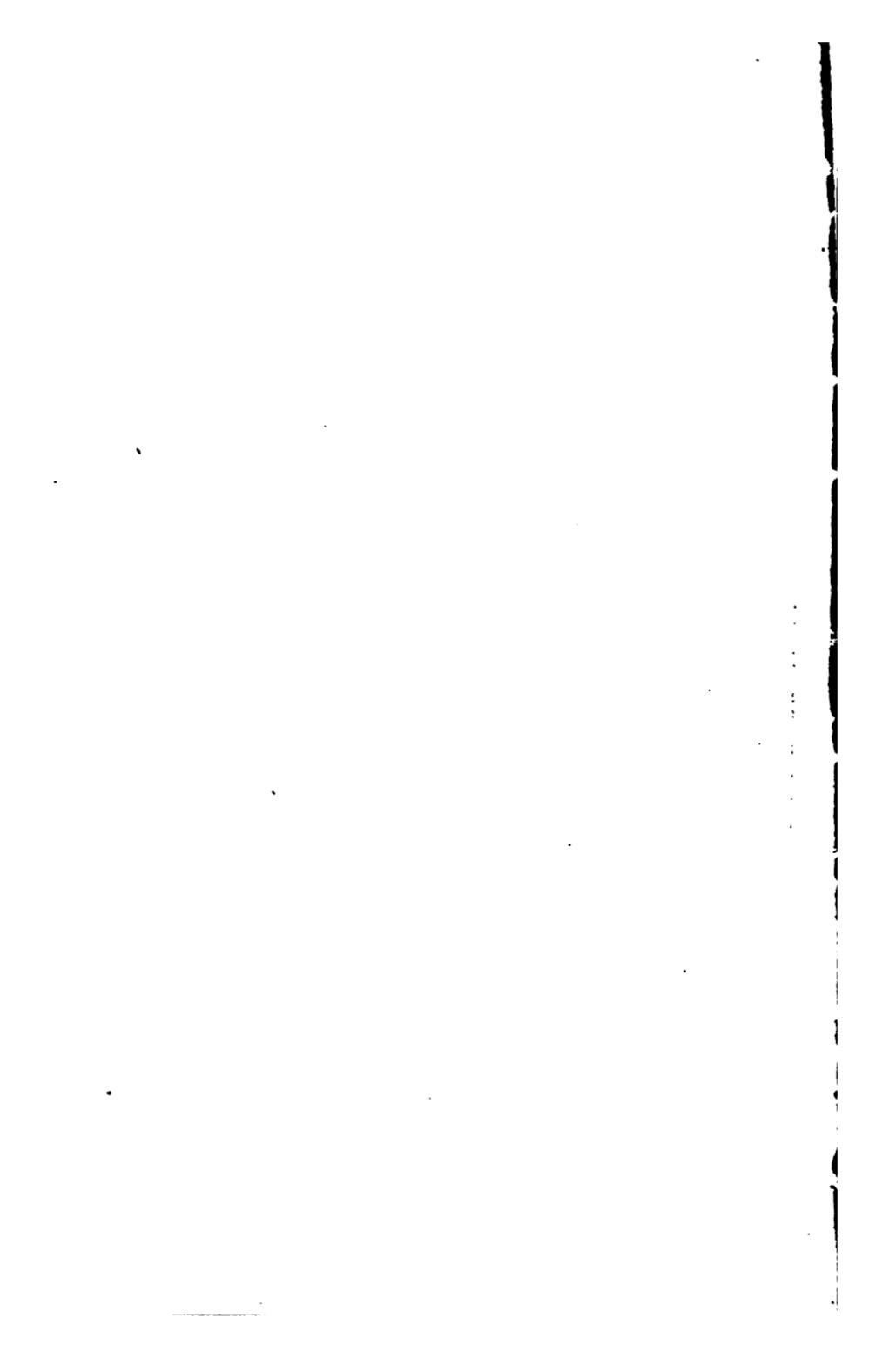


THE DAY-DREAM





WATER-COLOUR : THE SALUTATION OF BEATRICE



birthday gift to his mother. The body of the design is itself a sonnet on "The Sonnet," which has often been quoted. Mr. William Rossetti owns the volume containing this drawing, attached to which is the inscription and date: "D. G. R. pro matre fecit. 27 : 4 : '80."

The large *Salutation of Beatrice* which Rossetti began to work upon in 1880 bears no resemblance to his earlier designs from the same source, but is an illustration of the lines:

"My Lady looks so gentle and so pure
When yielding salutation by the way."

The Beatrice of this picture is shown descending a street in Florence, off which, upon a sort of terrace, and seated by a well, is Dante overshadowed beneath the outspread scarlet wings of Love. In her hand she bears a book of devotion, with which she goes her way, clothed in that humility and beauty which compelled the folk to whisper as she passed by: "This is not a woman, but one of the beautiful angels of Heaven." Flowering roses and jessamine surround her path.

Despite the source of inspiration, which was so congenial to Rossetti's temper, it can scarcely be said that this last Beatrice was an attractive or successful creation. The picture exhibits all the defects of his later style, induced by morbidity, weak eyesight, and failing powers. For the background, with its studies of mediaeval architecture, Rossetti took some pains to procure suitable material, photographs of old Florentine and Sienese streets being sent to him by a friend from Italy. The picture, however, remained in a not quite finished condition at his death, and the background was slightly worked upon at the last by another hand. It passed into the possession of Mr. Leyland, who, it appears, had a small

version of the picture as well as the large one, both being in about the same unfinished state, and both dated 1881.

A water-colour study for Beatrice, differing entirely, however, from the picture, and only to be identified by the sonnet, "Tanto gentile e tanto onesta pare" on a scroll at the back, was painted (probably about 1872) from Mrs. Morris, and belonged to the late Mr. John Bibby. It was entered in the catalogue of his sale as "No. 36. A Lady in a blue dress, her hands folded in front of her."

Mr. Leyland was also the purchaser of *La Pia*, the last original picture painted by Rossetti. The story of Pia de' Tolomei, wife of Nello della Pietra, of Siena, is told in the fifth canto of the "Purgatorio," and has already been referred to under the year 1868, when the first studies for the subject were made. In Rossetti's picture she is seen, sitting bent forward in a window, gazing out over the poisonous Maremma marshes from the fortress where her husband had placed her to die. With one hand she fingers the wedding-ring which has brought her so much sorrow. The attitude and expression of the face, it must be confessed, are unpleasant, while the colouring is no longer up to Rossetti's best standard. Apart from this, the landscape, painted mostly from sketches of Maremma scenery, is finely done, and so are many of the accessories of clustering ivy and green leaves, the tolling bell, and ravens hovering round, symbolic of the death that lurks within that fever-stricken air.

The last picture by Rossetti with which we are concerned, as also one of the first, is *Found*. The description and a large part of the history of this picture have already been given under the year 1853, when it was begun.

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Rossetti's early patron, Mr. MacCracken, was the first to commission it; he was followed, in 1859, by Mr. Leathart, and ten years later by Mr. William Graham, the price rising in the interval from 350 to 800 guineas. Ten years later still a monochrome on canvas was prepared, with a view to straightening out the composition and bringing the picture to completion. By 1880 Rossetti had made considerable progress with the man's figure and other details, and would probably have finished it, had a difference not arisen between him and Mr. Graham, who wished to concentrate upon *Found* certain sums advanced long previously for another unexecuted picture, *The Boat of Love*. Mr. Graham may have seen that the chances of getting the latter were becoming infinitesimal, but Rossetti would not allow it to be dropped, and on the matter being pressed abandoned both. *Found* was taken in its unfinished state by Mr. Graham for the money which had been advanced, after Rossetti's death; and a friendly hand—that of Sir Edward Burne-Jones—gave it a sort of completion by painting in a sky to hide the nail-holes which showed where the canvas had been enlarged. After the Graham sale *Found* belonged for a time to Mr. R. H. Benson, but later on was purchased at Christie's by Mr. Samuel Bancroft, and removed by him to his residence in Delaware, U.S.A.

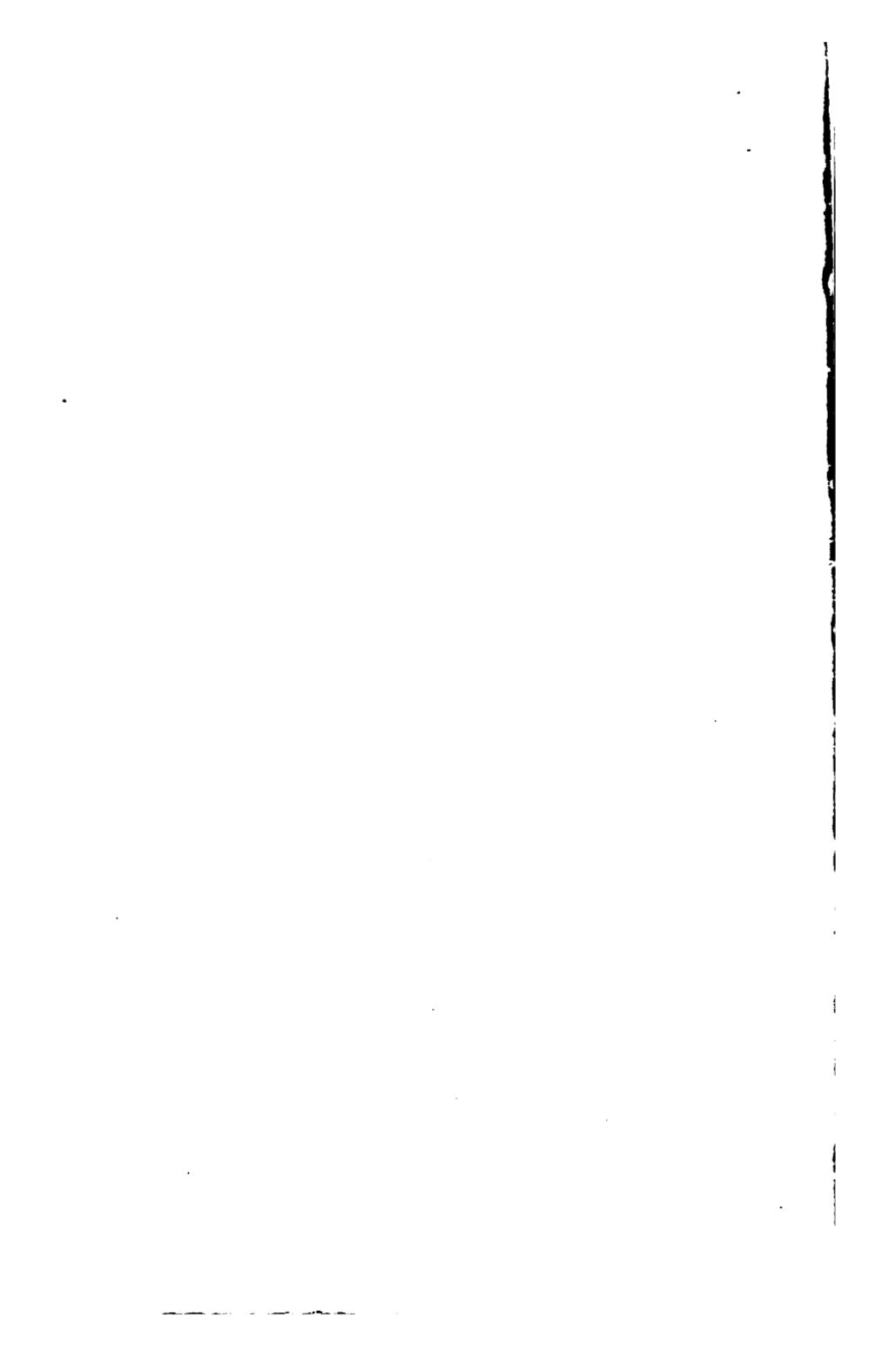
CHAPTER X

DEATH, APRIL, 1882.—CONCLUSION

WITH the last chapter we came to an end of Rossetti's work as a painter. It remains to close the record of his life. In order to do this it is necessary to introduce a new name, that of Mr. Hall Caine, with whom, about 1879, Rossetti entered into a correspondence chiefly in relation to literary matters. Mr. Caine had lectured on Rossetti's poetry, and that was the common link. In 1880 Mr. Caine called on Rossetti in London, and in 1881 he came by invitation to keep Rossetti company as an inmate of No. 16, Cheyne Walk. Great as this privilege was, it may not have been entirely without its drawbacks; for Rossetti had by this time fallen into a chronic condition of melancholy, and his demands upon a companion were apt to be exacting. He could still when he chose talk as brilliantly and wittily as ever, and upon the intellectual side his mind remained untouched; but in general he was too sensitive about himself and too suspicious of his friends to be an altogether pleasant housemate or an easy master. Mr. Caine has given a painfully minute description of Rossetti's failing state when first he joined him. He had not been outside his house for two years, except at rare intervals for a drive; he was taking chloral to excess; he was liable to out-



LA PIA



bursts of unreasonable anger, followed by moods of almost equally embarrassing remorse; and he was apparently so devoid of will power that Mr. Caine fancied he detected "irresolution with melancholy lying at the basis of his nature."

One must make allowance for impressions formed under the caprices of a disordered mind, and rather hastily published; but to accuse Rossetti of fundamental irresolution or melancholy shows small knowledge of his past and small appreciation of the intrinsic qualities of his character. Nevertheless, Mr. Caine very greatly admired Rossetti, and performed services for him that were invaluable—not the least instance of his usefulness being the part he played in conjunction with Mr. Shields in negotiating the purchase of *Dante's Dream* by the Liverpool Corporation.

In September, 1881, Rossetti, accompanied by Mr. Caine, tried the effect of an expedition to the lake district of Cumberland; but after a month spent in the Vale of St. John, his health, which at first had appeared to benefit by the change, became alarmingly bad, and he returned hurriedly to London, exclaiming as he entered his own door, "Thank God, home at last, and never shall I leave it again." Within a few days he was seriously ill and required continuous nursing. His brain became troubled with old reminiscences and with semi-religious qualms. Mr. W. M. Rossetti has given some account of his brother's religious opinions, which normally were of a quiescent sort, slightly inclined on artistic grounds towards the superstitious legends of Catholicism. A curious departure from his ordinary philosophic attitude was the interest he took for some time in spiritualism when the mediumistic craze was at its height

in England. It seems that he was genuinely attracted towards the tawdry hopes held out by practitioners in this science of communicating with the unseen world, and like Mrs. Browning, with whom he may have exchanged views, was inclined to believe in the evidence for materialized spirits. At the same time he was not above speaking with levity of his spiritualistic experiences; and in the absence of the modern word "spooks," which he would certainly have welcomed, he used to refer to the alleged inhabitants of the spiritual world as "bogeys." "Come and help to drive the bogeys away" was a familiar form of invitation to friends to spend the evening with him, and "bogeys" were occasionally responsible for severe mental disturbance, as on the occasion of one of his visits to Penkill, about which Mr. W. B. Scott has a long passage in his autobiography.

After a partial recovery from the illness just mentioned, Rossetti's work was once more interrupted in December of 1881 by an attack of nervous paralysis, which came upon him suddenly and deprived him of the use of his lower limbs. The loss of co-ordinative power was only too plainly traceable to the effects of the drug he had been taking, and chloral was from that time finally and completely abolished. That this entailed much suffering at first goes without saying, but once the sacrifice was accomplished Rossetti perceptibly gained in health and in freedom from delusions. As soon as he was well enough for a change, in the beginning of February, 1882, he was taken to Birchington-on-Sea, where a cottage had been placed at his disposal by Mr. J. P. Seddon; and here he worked a little on two of the pictures intended for Mr. Valpy. His old uraemic complaint

attacked him, however, within a month or so of his arrival, and kidney disease supervened. In his shattered state of health he could not rally, but grew gradually weaker and worse; and though everything was done for him that skill could suggest, he died, from purely physical causes, on the 10th of April. He was buried, quietly and simply, in the little churchyard at Birchington, where a stone monument has been erected by his family in the form of a Celtic cross designed by Madox Brown. A memorial window embodying his own early design of *The Passover*, adapted by Mr. Shields, was also set up in the adjoining church.

Very shortly before his death, and after he had given up painting, Rossetti made an attempt to finish his old story of "St. Agnes of Intercession" begun for "The Germ." He also completed the somewhat saturnine ballad of "Jan Van Hunks," and wrote a pair of sonnets, already referred to, for his drawing called *The Question*. These, with the unpublished ballad, remain in the hands of his literary legatee, Mr. Theodore Watts-Dunton.

So passed away, in the fifty-fourth year of his life, one of the greatest and one of the most original artists of our time; I will not say one of the greatest painters, for that would invite controversy as to points in which he was, and knew himself to be, deficient. But as an artist, as one who saw, and could interpret and depict beautiful things in a beautiful way, there can be no two questions about Rossetti's greatness. Never before has one man blended so perfectly the sister gifts of poetry and painting that it was impossible to pronounce in which he was superior. An American critic, struck with the wealth of poetic idea embodied in all his canvases, and perhaps also with the pictorial richness of his poetry, went so far

as to say that Rossetti should have painted his poems and written his pictures; but in truth the two were interchangeable, and what Rossetti has done is to paint his poems as well as write them. To complain, as some have done, of the far-fetched mediaeval quality of his subjects is foolish. As well complain that our fairy tales are old. Rossetti *was* mediaeval in his thoughts and tastes. Without any affectation or straining for effect he lived his intellectual life in a mystical, richly-coloured world of romantic knights and sad-eyed ladies. These, and not the hedgerows or buttercups of to-day, were what came to the surface in his creative moods. England is rich enough in nature poets and painters to spare one man, so strangely gifted, for the rarer visions of romance. We have witnessed in these latter years a great revival of romance, springing up in various ways all over the continent of Europe. Of this revival in England, on the side of pictorial art, Rossetti was the fountain head; nor did his stream less clearly flow when swelled by tributaries from the Oxford movement. With poetry it was different. The beginning of the century had produced in Coleridge, Keats, Chatterton, and others, a school of pure romance of which Rossetti was but the heir. After them came Tennyson, with a Midas touch, transmuting all to gold. How far Tennyson, with his thoughts of chivalry, may have influenced Rossetti is difficult to say. It was Browning to whom the latter chiefly turned, drawn by a sympathetic feeling for the buried past, when lives were many-hued and passions strong. But there were no "sad eyes" in Browning, whose robustness would have scorned such feeble attributes. The gentle melancholy that pervades Rossetti's work was derived from his namesake Dante, to whom he was doubly allied

besides by ties of birth and sentiment. "He had," says Mr. Colvin, in an appreciative sketch written shortly after Rossetti's death, "the same cast and tendency of imagination as inspired the poet of the 'Vita Nuova' to embody all the passions and experiences of the human heart in forms of many-coloured personification and symbol. He was moreover driven by something like the same unrelaxing stress and fervour of temperament, so that even in middle age it seemed scarcely less true to say of Rossetti than of Dante himself:

"Like flame within the naked hand,
His body bore his burning heart."

A great question arising out of Rossetti's peculiar temperament is his influence on the younger generation both of painters and poets. That he exercised, and continues to exercise, a commanding influence is undeniable, even though its ramifications may not be very wide. Perhaps on the whole it is his spirit rather than his manner that has been sought after; and we may be glad that this is so. For manner even in his own hands tended at the last to become mannerism, and in the hands of imitators would infallibly do so. There are special reasons, apart from the unorthodox quality of his technique, why Rossetti is a dangerous guide to follow closely in art. The richness of his imagination and his Italian warmth of temperament led him along heights of poetic fancy where it is difficult for colder natures to follow. He knew the limits, where others only exaggerate; and so he could succeed where others tend to fail. The direction of his influence, and of the Pre-Raphaelite movement generally, has been worked out in a scholarly manner by Mr. Percy Bate, in a book

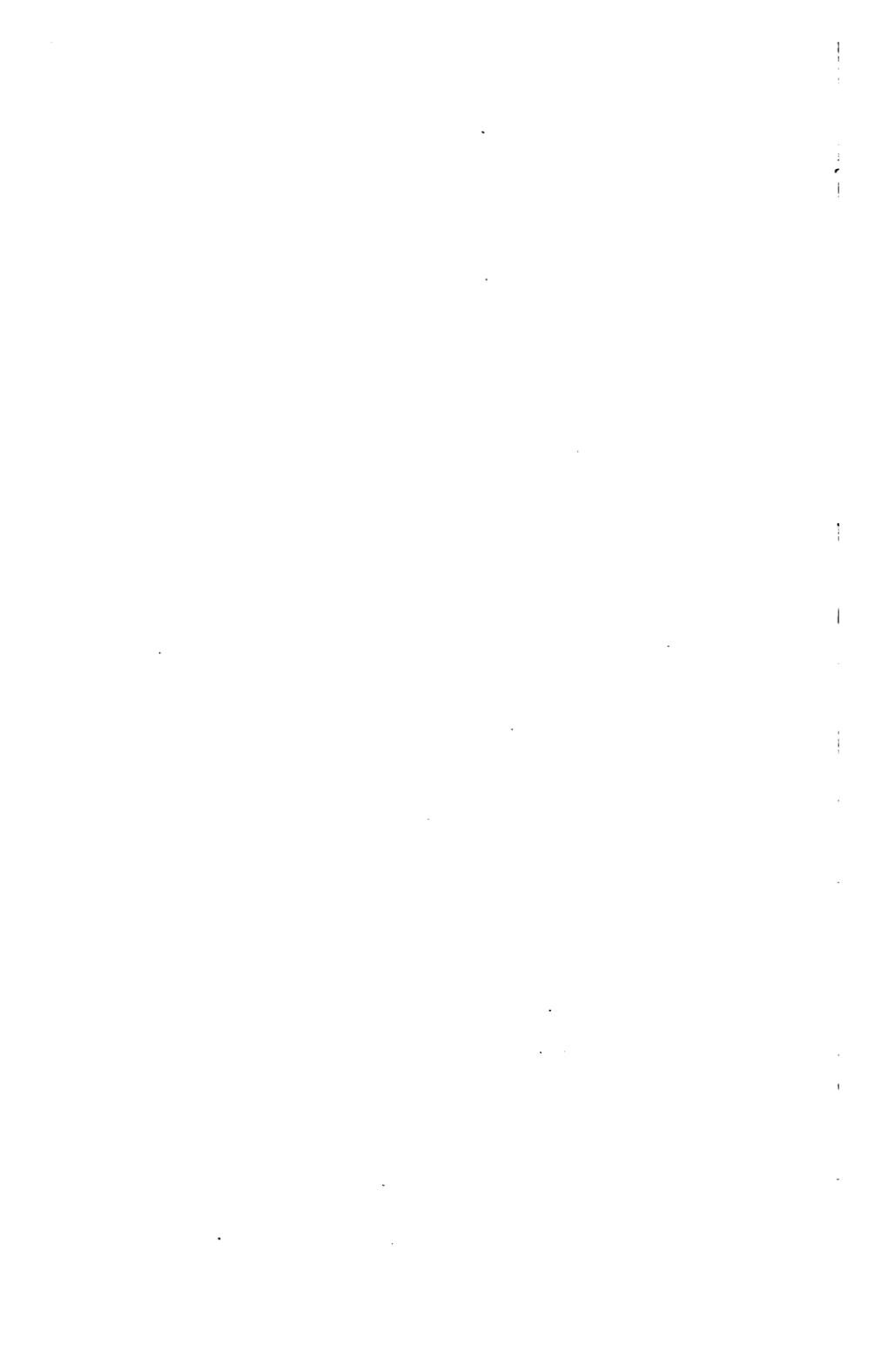
called "The English Pre-Raphaelite Painters,"¹ where an attempt is made for the first time to trace the artistic lineage of such diverse executants as Mr. Spencer Stanhope, Mr. Walter Crane, Mr. J. M. Strudwick, Mrs. de Morgan, Mrs. Stillman, Mr. T. M. Rooke, Mr. Byam Shaw, Mr. Graham Robertson, Mr. C. H. Shannon, the late George Wilson, and others. On many of these the influence of Burne-Jones is more evident than that of Rossetti; but Burne-Jones himself owed so much to Rossetti at the critical period of his career, that his pupils and followers may not improperly claim to derive from the older painter as well.

* * * * *

Here this memoir must end, for there is little to add that would not be repetition. The subject of Rossetti's art is one that presents genuine and exceptional difficulty, on account of the semi-privacy which surrounded it during the painter's lifetime. The subject of Rossetti himself is more supremely difficult still. It has become a sort of fashion to decry Rossetti the man, and to forget Rossetti the genius, among some who knew him only in his latest years—perhaps by hearsay mainly. To take one instance, the personal chapters in Mr. Quilter's "Preferences" leave behind an impression of Rossetti as a sordid, self-indulgent, mean, and querulous recluse. Stories of his want of consideration for others, his egotism, his shabby treatment of patrons, his ungoverned temper, are reeled off with a sort of zest, as though they summed up the man whose work Mr. Quilter so gracefully admires, and as though such candour were a merit. But why should we subscribe to any one-sided estimate

¹ London: George Bell and Sons, 1899.

of a man whose qualities were so varied and so complex? Rossetti was not only a very great man, both in art and literature, but he was also one of the most lovable and most attractive characters of our time. In Rossetti good and bad are almost inextricably mixed up, with a strong preponderance on the whole towards the former. There were periods when his brilliant, impulsive, magnetic personality swamped the most audacious faults—yet could not perhaps altogether avert enemies. Strong impassioned natures breed detractors as the sparks fly upward, whilst genius offers itself and its work as a target for duller minds. For a man to stand out head and shoulders above his fellows is often enough a signal for petty jealousy and stone-throwing. But in such cases, one may remark, it is not always a David who prepares the sling, nor is it always the giant who is on the side of the Philistines.



APPENDIX

A CHRONOLOGICAL LIST OF PAINTINGS, DRAWINGS AND MORE IMPORTANT STUDIES BY DANTE GABRIEL ROSSETTI

1834 TO 1847.

1. JUVENILIA AND STUDENT'S SKETCHES. (Various.)
2. PORTRAIT OF W. M. ROSSETTI, 1846. (Pencil. $10\frac{1}{4} \times 8\frac{1}{4}$ in.)
3. PORTRAIT OF DANTE G. ROSSETTI, 1847. (Pencil and chalk. $7\frac{1}{2} \times 6\frac{1}{2}$ in.)
4. PORTRAIT OF MISS CHARLOTTE POLIDORI, c. 1847. (Pencil.)

1848.

5. THE SUN MAY SHINE AND WE BE COLD. (Pen-and-ink. $8 \times 6\frac{1}{2}$ in.)
Dated May, 1848.
6. GRETCHEN AND MEPHISTOPHELES IN THE CHAPEL. (Pen-and-ink. $10\frac{1}{4} \times 8\frac{1}{4}$ in.)
Signed "G. C. D. R. (monogram), July, 1848."
7. RETRO ME SATHANA. (Pen-and-ink. $9\frac{1}{2} \times 6\frac{1}{2}$ in.)
8. GENEVIEVE (from Coleridge). (Pen-and-ink. $10\frac{1}{4} \times 5\frac{1}{2}$ in.)
Inscribed "G. C. D. R., August, 1848."
9. ULALUME (from E. A. Poe). (Pen-and-ink. $9\frac{1}{2} \times 7\frac{1}{2}$ in.) c. 1848.
10. THE RAVEN (from E. A. Poe). (Pen-and-ink.) c. 1848.
11. MICHAEL SCOTT'S WOOING. (Pen-and-ink. $7\frac{1}{2} \times 8\frac{1}{4}$ in.) 1848-9.
Design for picture. Inscribed "D. G. R., 1853, to A. M." (Alex. Munro).
12. PORTRAIT OF GABRIELE ROSSETTI. (Oil.)
13. PORTRAIT OF MISS CHRISTINA ROSSETTI. (Oil. Canvas, 6×6 in.)
Inscribed "C. G. R. by D. G. R. 1848."
14. PORTRAIT OF GAETANO POLIDORI (the painter's grandfather). (Pencil. $10\frac{1}{2} \times 8\frac{3}{4}$ in.)
Inscribed "G. C. R., June /48."

15. PORTRAIT OF MISS CHRISTINA ROSSETTI. (Pencil.) ?1848.
Small three-quarter face, undated.

1849.

- 16. THE GIRLHOOD OF MARY VIRGIN. (Oil. Panel, 33 x 25 in.)
Signed and dated, "Dante Gabriele Rossetti, P. R. B., 1849."
- 17. TAURELLO'S FIRST SIGHT OF FORTUNE (from "Sordello").
(Pen-and-ink. 9 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in.)
Inscribed, "Frederic G. Stephens, from his P. R. Brother, Dante G. Rossetti."
- 18. THE FIRST ANNIVERSARY OF THE DEATH OF BEATRICE
(DANTE DRAWING THE ANGEL). From the "Vita Nuova."
(Pen-and-ink. 11 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in.)
Early finished drawing: given by "Dante G. Rossetti to his P. R. Brother, John E. Millais." Inscribed above, "Florence, 9th June, 1849," with title, and signed, "Dante G. Rossetti, P. R. B., 1849."
- 19. "HIST! SAID KATE THE QUEEN" (from "Pippa Passes")
(Oil.)
Abandoned. Cf. Nos. 27, 32, 33, 222.
- 20. DOROTHY AND THEOPHILUS. (Pen-and-ink.)
- 21. THE LABORATORY (from Browning). (Water-colour. 7 $\frac{5}{8}$ x 9 $\frac{1}{4}$ in.)
- 22. IL SALUTO DI BEATRICE (First Design for Diptych of DANTE AND BEATRICE). (Pen-and-ink. 14 $\frac{1}{4}$ x 25 $\frac{1}{4}$ in.)
Right compartment dated 1849; left, 1850.

1850.

- 23. ECCE ANCILLA DOMINI. (Oil. Panel, 28 $\frac{1}{2}$ x 17 in.)
Signed and dated, "D. G. R., 1850."
- 24. BENEDICK AND BEATRICE (LAST SCENE OF "MUCH ADO").
(Pencil. 10 $\frac{1}{2}$ x 14 $\frac{1}{2}$ in.)
- 25. TO CAPER NIMBLY IN A LADY'S CHAMBER TO THE LASCIVIOUS
PLEASING OF A LUTE. (Pen-and-ink. 8 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in.)
- 26. A PARABLE OF LOVE. (Pen-and-ink. 7 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in.) c. 1850.
- 27. ROSSOVESTITA. (Water-colour. 9 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in.)
Signed, "Dante Rossetti feci in Londra, 1850." Probably a fragment of *Hist! said Kate the Queen*.
- 28. PORTRAIT OF MAJOR CALDER CAMPBELL. (Pencil.) c. 1850.

1851.

- 29. BORGIA. (Water-colour. 9 $\frac{1}{2}$ x 10 in.)
Signed with monogram and dated 1851.
- 30. BEATRICE AT A MARRIAGE FEAST DENYING HER SALUTATION
TO DANTE ("Vita Nuova"). (Water-colour. 13 $\frac{3}{4}$ x 16 $\frac{1}{4}$ in.)

31. HOW THEY MET THEMSELVES. (Pen-and-ink.)
First Design. Destroyed or lost.
32. "HIST! SAID KATE THE QUEEN." (Oil. $22\frac{1}{2} \times 12$ in.)
Small design in colour for No. 19.

1852.

33. TWO MOTHERS. (Oil. $12 \times 10\frac{1}{2}$ in.)
Fragment of *Kate the Queen*.
34. GIOTTO PAINTING DANTE'S PORTRAIT. (Water-colour. $14\frac{1}{2} \times 18\frac{1}{2}$ in.)
Signed and dated, "D. G. R., Sept., 1852."
35. GUARDAMI BEN; BEN SON, BEN SON BEATRICE (THE MEETING OF DANTE AND BEATRICE IN PARADISE.) (Water-colour. $11\frac{1}{2} \times 9\frac{1}{2}$ in.)
Subject of the left compartment of triptych called *Il Saluto di Beatrice* (Cf. No. 22). Inscribed, "D. G. R.," and on frame, "Dante Div. Com. Purg. XXX., with the Italian legend.
36. PORTRAIT OF TEODORICO PIETROCOLA ROSSETTI. (? Pencil.)
37. PORTRAIT OF WM. BELL SCOTT. (Crayon.)
38. PORTRAIT OF FORD MADOX BROWN. (Pencil. $6\frac{5}{8} \times 4\frac{3}{8}$ in.)
Inscribed, "D. G. R. (monog.) Nov. /52."

1853.

39. HESTERNA ROSA. (Pen-and-ink. $7\frac{1}{2} \times 9\frac{1}{2}$ in.)
Inscribed with verses of the song from "Philip van Artevelde," and the words, "Composed 1850, drawn and given to his P. R. Brother, Frederic G. Stephens, 1853."
40. FRA ANGELICO PAINTING, AND GIORGIONE PAINTING FROM A MODEL. (Pen-and-ink. $6\frac{7}{8} \times 4\frac{3}{8}$ in., and $4\frac{3}{8} \times 6\frac{1}{8}$ in.)
41. DANTE DRAWING THE ANGEL. (Water-colour. $16\frac{1}{2} \times 24$ in.)
42. LO MARINAIO OBLIA CHE PASSA PER TAL VIA. (Pen-and-ink.)
43. GIRL SINGING TO A LUTE. (Water-colour. $8\frac{7}{8} \times 4\frac{3}{8}$ in.)
44. CARLISLE WALL, originally called THE LOVERS. (Water-colour. $9 \times 6\frac{1}{2}$ in.)
Signed and dated, "D. G. R., Carlisle, 1853."
45. GIRL TRUNDLING AN INFANT. (Pen-and-ink. $7\frac{1}{2} \times 6\frac{1}{2}$ in.)
Signed, "Coventry, July, /53."
46. STUDIES FOR "FOUND."
1. Study for the picture. (Pen-and-ink. $8 \times 7\frac{1}{2}$ in.)
2. Study for the picture. (Pen-and-ink. $8\frac{1}{2} \times 7\frac{1}{2}$ in.) Later than No. 1.
3. Study for woman's head. (Pen-and-ink. $7\frac{1}{2} \times 6\frac{3}{8}$ in.)
4. Studies for the man's head. (Pencil.)
47. PORTRAIT OF W. HOLMAN HUNT. (Pencil. Oval, $8\frac{1}{2} \times 7$ in.)
Dated beneath mount, "April 12, 1853."

48. PORTRAIT OF MISS MARGARET POLIDORI. (Pencil.) c. 1853.
49. PORTRAIT OF GABRIELE ROSSETTI. (Pencil. $10\frac{3}{4} \times 8\frac{1}{2}$ in.)
Inscribed, "D. G. R. April 28 /'53."
50. PORTRAIT OF THE PAINTER'S MOTHER. (Pen-and-ink. $5\frac{3}{8} \times 4\frac{3}{8}$ in.)
Head and shoulders, three-quarter face to left. Inscribed, "G. R. (monog.) April /'53."
51. PORTRAIT OF THE PAINTER'S MOTHER. (Pen-and-ink.)
Small oval; full face with ringlets. Dated.
- 52. PORTRAIT OF MISS CHARLOTTE POLIDORI. (Oil.)
53. PORTRAIT OF GAETANO POLIDORI. (Pencil.)
54. D. G. AND W. M. ROSSETTI. (Pen-and-ink.)
Partly caricature.
55. D. G. R. SITTING TO MISS SIDDAL. (Pen-and-ink and wash.
 $4\frac{1}{8} \times 6\frac{7}{8}$ in.)
Rough fancy sketch in a garret.

1854.

- 56. FOUND. (Oil. $36 \times 31\frac{1}{2}$ in.)
57. THE QUEEN'S PAGE. From Heine. Drawn in a Book. (Pen-and-ink.)
- 58. ARTHUR'S TOMB: THE LAST MEETING OF LAUNCELOT AND GUENEVERE. (Water-colour. $14\frac{1}{2} \times 9$ in.)
- 59. HEAD. MISS SIDDAL. (Water-colour.)
Profile to left; circular. Much faded in flesh tints. Dated.
60. MISS SIDDAL: Full-length, standing by a window. (Pen-and-ink.) 1854?
61. MISS SIDDAL SEATED AT WINDOW. (Pencil and pen-and-ink.)
Dated, "Hastings, June 1854." Another, seated in a chair, reading, dated "Hastings, June 2, 1854."
62. PORTRAIT OF THE PAINTER'S MOTHER. (Pencil. $6\frac{1}{8} \times 5\frac{1}{2}$ in.)
Small bust, in white cap and black dress, dated "July, 1854."

1855.

- 63. THE ANNUNCIATION. (Mary steeping clothes in a rivulet. Gabriel standing with folded wings between trees.) Water-colour. $14 \times 9\frac{1}{2}$ in.)
Dated on back.
- 64. LA BELLE DAME SANS MERCY. (Water-colour. $14\frac{1}{2} \times 6\frac{1}{2}$ in.)
- 65. PAOLO AND FRANCESCA DA RIMINI. (Water-colour. $9\frac{3}{4} \times 17\frac{1}{2}$ in.)
Diptych.
- 66. MATILDA GATHERING FLOWERS. From Dante's "Purgatorio," Canto XXVII. (Water-colour.)

67. DANTE'S VISION OF RACHEL AND LEAH. From Dante's "Purgatorio," XXVIII. (Water-colour. $13\frac{7}{8} \times 12\frac{3}{8}$ in.)
68. THE MAIDS OF ELFEN-MERE. (Woodcut, with two pen-and-ink drawings for same.)
Illustration for "Day and Night Songs" by William Allingham.
69. THE NATIVITY. (Water-colour.)
70. PORTRAIT OF DANTE G. ROSSETTI. (Indian ink. $5\frac{1}{4} \times 4\frac{1}{2}$ in.)
Small head. Dated Sept. 20, 1855.
71. MISS SIDDAL: seated on ground. (Water-colour. $6\frac{7}{8} \times 6$ in.)
Inscribed, July 18/55.
72. TENNYSON READING "MAUD." (Pen-and-ink. $7\frac{1}{2} \times 4\frac{1}{4}$ in.)
Dated Sept. 27, 1855. A duplicate drawing also exists.
73. PORTRAIT OF ROBERT BROWNING. (Water-colour. $4\frac{5}{8} \times 4\frac{1}{8}$ in.)
Dated, "October, 1855."

1855-6.

74. THE CAROL. (Water-colour.)
75. BEATRICE DENYING SALUTATION. (Water-colour.)
Replica of No. 30.
76. PASSOVER IN THE HOLY FAMILY. (Water-colour. 16×17 in.)
Unfinished.

1856.

77. DANTE'S DREAM. (Water-colour. $18\frac{1}{2} \times 25\frac{3}{4}$ in.)
Early version of the subject.
78. FRA PACE. (Water-colour. 14×13 in.)
79. DESIGN FOR A BALLAD. (Indian ink. $5\frac{3}{4} \times 6\frac{1}{2}$ in.) 1856?
80. THE SEED OF DAVID: CHRIST ADORED BY A SHEPHERD AND A KING, WITH TWO FIGURES OF DAVID. (Water-colour.)
First sketches for the Llandaff triptych. Cf. No. 125.
81. HEAD OF A CHILD WITH BONNET. (Pencil. $7\frac{1}{2} \times 6\frac{5}{8}$ in.)
82. FAUST AND MARGARET IN THE PRISON. (Pen-and-ink.)
c. 1856.
83. MISS SIDDAL RECLINING IN AN ARMCHAIR. (Pencil. $8\frac{3}{4} \times 6\frac{1}{2}$ in.)
Dated, "Weymouth Str. Oct. 1856."
84. MISS SIDDAL IN A CHAIR, READING. (Pencil. $10\frac{1}{2} \times 7\frac{1}{4}$ in.)
1856?
Undated.
85. PORTRAIT OF MISS ELIZA POLIDORI. (Oil.) 1856?

1857.

86. FIVE DESIGNS FOR MOXON'S TENNYSON. (Woodcuts.) 1856-7.
Drawings in pen-and-ink or pencil exist for most of these.

87. ST. LUKE THE PAINTER. (Crayon.) 1857?
88. THE DAMSEL OF THE SANC GRAEL. (Water-colour. $14 \times 4\frac{1}{2}$ in.)
89. DEATH OF BREUSE SANS PITIÉ. (Water-colour. $19\frac{1}{2} \times 13\frac{1}{2}$ in.)
1857-65.
90. THE CHAPEL BEFORE THE LISTS (Scene from "Morte Darthur.") (Water-colour. $15\frac{1}{2} \times 16\frac{1}{2}$ in.) 1857-64.
91. THE TUNE OF SEVEN TOWERS. (Water-colour. $12\frac{3}{8} \times 14\frac{3}{8}$ in.)
92. THE BLUE CLOSET. (Water-colour. $13\frac{1}{2} \times 9\frac{1}{4}$ in.)
Signed and dated.
93. WEDDING OF ST. GEORGE AND PRINCESS SABRA. (Water-colour. $13\frac{1}{2} \times 13\frac{1}{2}$ in.)
Signed and dated.
94. THE GATE OF MEMORY. (Water-colour. $13\frac{1}{2} \times 10\frac{1}{2}$ in.)
Inscribed with title, signed and dated, "1864," when it was largely repainted.
95. THE GARDEN BOWER. (Water-colour. 14×10 in.)
96. "GWENDOLEN IN THE WITCH-TOWER": A KNIGHT ARMING from the Christmas Mystery of "Sir Galahad." (Oil.) c. 1857.
Two panels on chairs, illustrating poems by William Morris.
97. LAUNCELOT AT THE SHRINE OF THE SANC GRAEL. ("Morte Darthur.") (Tempera.)
Design executed in one of the bays of the Oxford Union Reading Room.
98. SIR GALAHAD, SIR BORS, AND SIR PERCIVAL RECEIVING THE SANC GRAEL. ("Morte Darthur.") (Pen-and-ink.)
Study for design for Oxford Union.
99. LAUNCELOT ESCAPING FROM GUENEVERE'S CHAMBER. ("Morte Darthur," Chap. CXLIV.) (Pen-and-ink. $13\frac{3}{8} \times 10$ in.)
Design for the Oxford Union. Signed and dated, "Oxford, 1857."
100. ST. CECILIA. (Water-colour.)
Same design as the Tennyson woodcut. See No. 86.
101. ST. CATHARINE. (Oil. $13\frac{3}{8} \times 9\frac{3}{8}$ in.)
102. A CHRISTMAS CAROL. (Water-colour. $13\frac{1}{8} \times 11\frac{1}{2}$ in.)
Dated, "Xmas 1857-8."
103. PORTRAIT OF MISS JANE BURDEN, afterwards Mrs. Morris,
at 18. (Pen-and-ink.)
Called "Study for Queen Guenevere."
- 1858.
104. HAMLET AND OPHELIA. (Pen-and-ink. $12\frac{1}{2} \times 10\frac{1}{2}$ in.)
105. MARY MAGDALENE AT THE DOOR OF SIMON THE PHARISEE. (Pen-and-ink. 20×18 in.)
106. MARY IN THE HOUSE OF ST. JOHN. (Water-colour. 18×14 in.)

107. GOLDEN WATER or PRINCESS PARISADÉ (from "The Arabian Nights"). (Water-colour. $14\frac{1}{2} \times 7\frac{1}{8}$ in.)
 108. RUTH AND BOAZ. (Water-colour. $12\frac{3}{8} \times 7$ in.)
 109. BEFORE THE BATTLE. (Water-colour.)

1859.

110. HEAD OF CHRIST. (Water-colour and oil. $8\frac{1}{2}$ in. diameter.)
 111. GIOTTO PAINTING DANTE'S PORTRAIT. (Water-colour.)
 c. 1859.
 Replica of No. 34. Unfinished.
 112. MARY IN THE HOUSE OF ST. JOHN. (Water-colour. $15 \times 12\frac{1}{2}$ in.)
 A replica of No. 106.
 113. SIR GALAHAD AT THE SHRINE. (Water-colour.)
 Same design as woodcut in Moxon's Tennyson. Cf. No. 86.
 114. MY LADY GREENSLEEVES. (Water-colour. 12×7 in.)
 115. BOCCA BACIATA. (Oil. $12\frac{3}{8} \times 10\frac{3}{8}$ in.)
 Signed with monogram, and inscribed at back: *Bocca baciata non perde ventura, ansi rinuova come fa la Luna.*
 116. THE SALUTATION OF BEATRICE: Dante meeting Beatrice in Florence and in Paradise. (Oil. Each subject $29\frac{1}{2} \times 32$ in.)
 Two panels, framed.
 117. DANTIS AMOR. (Pen-and-ink. $9\frac{3}{4} \times 9\frac{3}{8}$ in.)
 Design for centre-piece of *Dante and Beatrice* panels.
 118. DANTIS AMOR. (Oil.)
 Panel. Same design as No. 117.

1860.

119. BONIFAZIO'S MISTRESS. (Water-colour. $12\frac{1}{2} \times 11\frac{1}{4}$ in.)
 Dated on back.
 120. HOW THEY MET THEMSELVES. (Pen-and-ink. $10\frac{3}{4} \times 8\frac{3}{4}$ in.)
 Signed and dated, 1851-1860. Cf. No. 31.
 121. DR. JOHNSON AT THE MITRE. (Pen-and-ink. $8\frac{1}{2} \times 8\frac{1}{4}$ in.)
 Signed and dated "Paris 1860."
 122. "SWEET TOOTH." (Water-colour.)¹
 123. JOSEPH ACCUSED BY POTIPHAR'S WIFE. (Pen-and-ink.
 $5\frac{5}{8} \times 5\frac{1}{4}$ in.)
 124. LUCRETIA BORGIA (Administering the Poison-Draught.)
 Water-colour. $16\frac{1}{2} \times 9\frac{1}{2}$ in.) 1860-1.
 125. TRIPTYCH IN LLANDAFF CATHEDRAL. (Oil. Centre compartment, 94×60 in.; Sides, $73 \times 28\frac{1}{2}$ in. 1860-4.)
 Cf. No. 80.
 126. HEAD OF MRS. MORRIS. (Pencil. $8\frac{1}{2} \times 7$ in.)

¹ This picture has recently been re-discovered by Mr. W. M. Rossetti, at Liverpool, and is found to be dated 1864.

127. PORTRAIT OF GIUSEPPE MAENZA. (Pencil.)
 128. PORTRAIT OF MRS. F. M. BROWN. (Pencil.)
 129. PORTRAIT OF THE PAINTER'S WIFE (Miss Siddal). (Pencil.)
 Sketch, reclining on pillow.
 130. PORTRAIT OF ALGERNON CHARLES SWINBURNE. (Pencil.)
 Profile sketch.
 131. PORTRAIT OF MISS HERBERT. (Pencil.)

1861.

132. THE ROSE GARDEN. (Pen-and-ink.)
 Design for frontispiece of "Early Italian Poets."
 133. THE ROSE GARDEN. (Etching.)
 Design for frontispiece to "Early Italian Poets," but destroyed
 after taking proofs.
 134. LOVE'S GREETING. (Oil. Panel, $32\frac{1}{2} \times 22\frac{1}{2}$ in.)
 135. DR. JOHNSON AT THE MITRE. (Water-colour. $14\frac{1}{4} \times 14$ in.)
 1861?
 Replica of No. 121.
 136. PAOLO AND FRANCESCA DA RIMINI. (Water-colour. $15\frac{3}{4} \times$
 13 in.)
 Drawing of first compartment of diptych, cf. No. 65.
 137. REGINA CORDIUM. (Oil. Panel, 10×8 in.)
 Portrait of the artist's wife.
 138. REGINA CORDIUM. (Oil. $10\frac{1}{4} \times 8\frac{1}{2}$ in.)
 Portrait of Mrs. Aldam Heaton, inscribed "Woodbank, Nov.
 1861."
 139. BURD ALANE. (Oil. $11\frac{1}{2} \times 12$ in.)
 140. LACHESIS. (Pencil. $9\frac{1}{4} \times 8\frac{1}{2}$ in.)
 141. FAIR ROSAMUND. (Oil.)
 Signed and dated.
 142. THE FARMER'S DAUGHTER. (Water-colour.) 1861?
 A study in colour for *Found*, possibly of earlier date.
 143. CASSANDRA. (Pen-and-ink. $13 \times 18\frac{1}{4}$ in.)
 144. GOBLIN MARKET. (Woodcuts.)
 Two designs for the poem by Miss Christina Rossetti (Macmillan,
 1862.)
 145. THE ANNUNCIATION. (Water-colour. $25 \times 10\frac{1}{2}$ in.)
 Design for two panels, painted in oil, on pulpit at St. Martin's
 Church, Scarborough.
 146. ADAM AND EVE BEFORE THE FALL. (Cartoons.)
 Two designs for glass window in St. Martin's Church, Scarborough.
 147. PARABLE OF THE VINEYARD. (Cartoons.)
 Seven designs for stained glass windows, executed by Morris and
 Co., for St. Martin's Church, Scarborough.

148. THE CRUCIFIXION. (Cartoon.)
Design for centre of stained glass window in St. Martin's Church, Scarborough.
149. THE LAST JUDGMENT. (Cartoon.)
Nine designs in circle for stained glass, executed by Morris and Co.
150. KING RENÉ'S HONEYMOON: DESIGN FOR PANEL "MUSIC." (Water-colour?)
Designed for cabinet built for J. P. Seddon by Morris and Co.
151. SPRING. (Water-colour.)
Design for small panel on Seddon cabinet.
152. PORTRAIT OF THE PAINTER'S WIFE. (Water-colour. $7\frac{1}{8}$ x $6\frac{3}{8}$ in.)
Profile to left, leaning on folded hands.
153. PORTRAIT OF THE PAINTER'S WIFE. (Pencil.)
Head only. Dated "June 1861."
154. PORTRAIT OF ALGERNON CHARLES SWINBURNE. (Water-colour, 7×6 in.)
155. PORTRAIT OF JOHN RUSKIN. (Red chalk. $19 \times 13\frac{1}{2}$ in.)
Nearly full-face. Signed and dated.
156. PORTRAIT OF MRS. H. T. WELLS. (Pencil.)
157. PORTRAIT OF LADY BURNE-JONES. 1861? (Pencil.)
158. PORTRAIT OF D. G. ROSSETTI. (Pencil. 9×7 in.)
Full-face. Dated "Oct. 1861."
159. THE ARTIST'S WIFE STANDING BEFORE A PICTURE ON AN EASEL. c. 1861. (Pencil.)
Full-length. Inscribed, "D. G. R. (monog.) Blackfriars."
- 1862.
160. ST. GEORGE AND THE DRAGON. (Cartoons.)
Six designs for stained glass, done for Morris, Marshall, Faulkner and Co. 1861-2.
161. TRISTRAM AND YSEULT DRINKING THE LOVE POTION. (Water-colour on cartoon.)
One of the series done for stained glass windows in Birket Foster's house.
162. KING RENÉ'S HONEYMOON. (Indian ink. $17 \times 13\frac{1}{2}$ in.)
Design for stained glass in Birket Foster's house.
163. ST. MARGARET. (Cartoon.)
Design for stained glass.
164. ANGEL SWINGING A CENSER. (Cartoon.)
Design for stained glass.
165. THE ANNUNCIATION. (Cartoon.)
Design for stained glass.

166. JOSEPH AND MARY AT THE HOUSE OF ST. ELIZABETH.
(Cartoon.)

Design for stained glass.

167. CHRIST IN GLORY. (Water-colour. $12\frac{3}{4}$ in. high.)
Design for stained glass. 1862?

168. THRESHING. (Sepia.)

Design for tile, done for Morris and Co. 1862?

169. THE CRUCIFIXION. (Pen-and-ink. $6\frac{1}{2} \times 6$ in.) c. 1862.
170. BETHLEHEM GATE. (Water-colour. $18 \times 15\frac{1}{2}$ in.)

Signed and dated.

171. ST. GEORGE AND THE PRINCESS SABRA. (Water-colour.
 $20\frac{1}{2} \times 12\frac{1}{2}$ in.)

172. GIRL AT A LATTICE. (Oil. $11\frac{5}{8} \times 10\frac{1}{4}$ in.)
Signed and dated.

173. HEART OF THE NIGHT, OR MARIANA IN THE MOATED
GRANGE. (Water-colour. $11 \times 9\frac{1}{2}$ in.)
Same design as woodcut in Moxon's Tennyson. Cf. No. 86.

174. AMORS, AMANS, AMATA. (Oil.)
Three oval panels on Rossetti's sofa. c. 1862.

175. FIGURE CALLED "THE HAIR-NET." (Pencil.) c. 1862.

176. FIGURE CALLED "THE LAUREL." (Pencil.) c. 1862.

177. PAOLO AND FRANCESCA. (Water-colour. 13×24 in.)
Replica of No. 65, painted for J. Leathart. Three subjects in one
frame, signed and dated.

178. JOAN OF ARC. (Oil.)

179. PORTRAIT OF MISS FANNY CORNFORTH (Mrs. Schott). (Oil.
Circle, 10 in. diameter.)

Head turned to right. Inscribed with monogram and date.

180. PORTRAIT OF MISS BOYD (of Penkill Castle.) (Pencil.)

181. PORTRAIT OF THE ARTIST'S MOTHER. (Black and red chalk.
 $13 \times 9\frac{1}{4}$ in.)

Nearly profile to left. Inscribed "Feby. /62."

182. PORTRAIT OF MRS. LEATHART. (Oil. $12\frac{1}{2} \times 11\frac{1}{2}$ in.)

1863.

183. BEATA BEATRIX. (Oil. 34×27 in.)

Signed and dated. Inscribed on frame: "*Quomodo sedet sola civitas,*
and date of Beatrice's death, June 9, 1290.

184. HELEN OF TROY. (Oil.)

185. ST. GEORGE SLAYING THE DRAGON. (Water-colour. $13 \times$
 17 in.)

Signed and dated. Similar to the fourth design for stained glass.
Cf. No. 160.

186. BELCOLORE. (A Girl biting a Rosebud.) (Oil. $9\frac{3}{8} \times 8\frac{1}{8}$ in.)

187. BRIMFULL. (Water-colour.)

- 188. A LADY IN YELLOW. (Water-colour. 16×12 in.)
- 189. FAZIO'S MISTRESS. Also called AURELIA. (Oil. 17×15 in.)
- 190. BORGIA. (Water-colour. $15 \times 15\frac{1}{2}$ in.)
Replica of No. 29.
- 191. PORTRAIT OF MISS HENRIETTA POLIDORI (The Painter's Cousin.) (Pencil.)
- 192. PORTRAIT OF MISS HERBERT. (Oil. Oval, 18×14 in.) 1863?
- 193. PORTRAIT OF MISS HERBERT.
Study in gold and amber on white paper. 1863?
- 194. PORTRAIT OF MISS ADA VERNON (A Study). (Pencil.)
Head and shoulders, head turned back. Dated. Other studies from the same model exist.

1864.

- 195. KING RENÉ'S HONEYMOON. (Oil?)
Replica of No. 150.
- 196. LADY IN WHITE, AT HER TOILET. (Oil. 14×13 in.)
- 197. LADY LILITH. (Oil. $37\frac{1}{2} \times 32$ in.)
- 198. VENUS VERTICORDIA. (Oil. 32×27 in.)
- 199. VENUS VERTICORDIA. (Water-colour. $13\frac{1}{2} \times 14\frac{1}{2}$ in.)
Second version; a small one. Signed and dated.
- 200. MORNING MUSIC. (Water-colour. $11\frac{1}{2} \times 10\frac{1}{2}$ in.)
- 201. MONNA POMONA. (Water-colour. 18×15 in.)
- 202. "HOW SIR GALAHAD, SIR BORS, AND SIR PERCIVAL WERE FED WITH THE SANC GRAEL, BUT SIR PERCIVAL'S SISTER DIED BY THE WAY." ("Morte Darthur.") (Water-colour. $11\frac{1}{2} \times 16\frac{1}{2}$ in.)
Replica of design for Oxford Union, Cf. No. 98.
- 203. ROMAN DE LA ROSE. (Water-colour. $13\frac{1}{2} \times 13\frac{1}{2}$ in.)
Similar in subject to Nos. 132-4. Signed and dated.
- 204. THE MADNESS OF OPHELIA. (Water-colour. $16\frac{1}{2} \times 12$ in.)
Dated, "April, 1864."
- 205. SOCRATES TAUGHT TO DANCE BY ASPASIA. (Wash.)
Design for water-colour.
- 206. IL SALUTO DI BEATRICE: MEETING OF DANTE AND BEATRICE IN FLORENCE AND IN PARADISE. (Water-colour.)
Replica of panel diptych, No. 116.
- 207. BEATRICE IN PARADISE. ("GUARDAMI BEN; BEN SON BEATRICE.") (Water-colour. $11\frac{3}{4} \times 9\frac{3}{4}$ in.)
Replica of left compartment of triptych, *Il Saluto di Beatrice*.
- 208. HOW THEY MET THEMSELVES. (Water-colour. Enlarged to $13\frac{1}{2} \times 9\frac{1}{2}$ in.)
Same subject as No. 120.

- 209. HOW THEY MET THEMSELVES. (Water-colour. $11\frac{1}{2} \times 9\frac{1}{2}$ in.
Replica of No. 208.)
- 210. JOAN OF ARC. (Water-colour. $20\frac{1}{2} \times 21\frac{3}{4}$ in.)
Another version of No. 178.
- 211. JOAN OF ARC. (Water-colour.)
Replica of No. 178.

1865.

- 212. THE BLUE BOWER. (Oil. 32×27 in.)
- 213. THE MERCILESS LADY. (Water-colour. $12 \times 11\frac{1}{2}$ in.)
- 214. FIGHT FOR A WOMAN. (Water-colour. $13\frac{1}{2} \times 11$ in.)
- 215. WASHING HANDS. (Water-colour. $17\frac{1}{4} \times 14\frac{1}{4}$ in.)
Dated "Aug., 1865."
- 216. IL RAMOSCELLO (originally called BELLA E BUONA). (Oil. $18 \times 14\frac{1}{2}$ in.)
- 217. MARY MAGDALENE AT THE DOOR OF SIMON. (Oil. 24×24 in.)
Same subject as No. 105.
- 218. MARY MAGDALENE AT THE DOOR OF SIMON. (Water-colour.)
Same subject as No. 105.
- 219. HESTERNA ROSA. (Water-colour. $10\frac{1}{2} \times 14\frac{3}{4}$ in.)
Replica of No. 39.
- 220. THREE SANG OF LOVE TOGETHER. (Pencil.) c. 1865.
- 221. ASPECTA MEDUSA. (Pencil and crayon.) c. 1865.
Designs for a picture never completed.
- 222. BOCCACCIO'S "FIAMMETTA." (Oil.) c. 1865.
A head. Said to have been cut out of *Hist! said Kate the Queen*, No. 19.
- 223. JULIET AND THE OLD NURSE. (Pen-and-ink. $6 \times 4\frac{1}{8}$ in.) C. 1865.
- 224. CIRCE. (Crayon?) c. 1865.
- 225. DIANA. (Crayon?) c. 1865.
- 226. PORTRAIT OF CHAS. A. HOWELL. (Black crayon.)
Head and shoulders, nearly profile.
- 227. PORTRAIT OF MRS. VERNON LUSHINGTON. (Water-colour. Oval, $8\frac{1}{2} \times 7$ in.)
Signed and dated.

1866.

- 28. THE BELOVED—or, THE BRIDE. (Oil. $32\frac{1}{2} \times 30$ in.)
- 229. MONNA VANNA. (Oil. 35×31 in.)
- 230. SIBYLLA PALMIFERA. (Oil. 38×34 in.) 1866-70.
- 231. THE DANCING GIRL, or DAUGHTER OF HERODIAS. (Oil. Oval. 16×15 in.)

232. — **REGINA CORDIUM.** (Oil. 24 x 30 in.)
 Probably a replica of *Sibylla Palmifera*.
233. **MICHAEL SCOTT'S WOOING.** (Crayon. 39 x 30 in.)
 Design for picture: different composition from No. 11.
234. — **HAMLET AND OPHELIA.** (Water-colour. 15 x 11 in.)
 Different composition from pen drawing of 1858.
235. — **THE PRINCE'S PROGRESS.** (Woodcuts.)
236. **DANTIS AMOR.** (Pen-and-ink.) C. 1866.
 Cf. Nos. 117, 118.
237. **HEARTSEASE.** (Pencil.)
238. — **PORTRAIT OF THE PAINTER'S MOTHER.** (Oil. 29½ x 24½ in.)
239. **PORTRAIT OF MISS CHRISTINA ROSSETTI.** (Crayon. 32 x 26 in.)
 Head poised on hands; blue ground. Inscribed, "D. G. R. del.
 Sept. 1866."

1867.

240. — **A CHRISTMAS CAROL.** (Oil. 17½ x 14½ in.)
241. — **JOLI CŒUR.** (Oil. 14½ x 12 in.)
242. — **MONNA ROSA.** (Oil. 27 x 21 in.)
243. — **THE LOVING CUP.** (Oil. 26 x 18 in.)
244. — **THE LOVING CUP.** (Water-colour.)
 Replica of No. 243.
245. — **THE LOVING CUP.** (Water-colour. 17½ x 14¾ in.)
 Replica of No. 243.
246. — **THE LOVING CUP.** (Water-colour. 21 x 14 in.)
 Replica of No. 243.
247. — **THE RETURN OF TIBULLUS TO DELIA.** (Water-colour.
 18½ x 22½ in.)
248. — **AURORA.** (Water-colour.)
249. **TESSA LA BIONDA.**
250. **HEAD OF A MAGDALEN.** (Crayon.)
251. **PEACE.** (Crayon. 18¾ x 14 in.)
252. **CONTEMPLATION.** (Crayon.)
253. — **TRISTRAM AND YSEULT DRINKING THE LOVE POTION.**
 (Water-colour. 24½ x 23 in.)
 Cf. No. 161.
254. — **VENUS VERTICORDIA.** (Crayon. 30 x 23 in.)
 A replica in red chalk, signed "D. G. R.—A.D. 1867." Cf.
 No. 198.
255. — **LILITH.** (Water-colour. 20½ x 16 in.)
 Replica of No. 197.
256. — **LILITH.** (Water-colour. 20¾ x 18 in.)
 Replica of No. 197.

257. LILITH. (Crayon. 37×33 in.) C. 1867-8.
Replica of No. 197.
258. LILITH. (Crayon. 24×23 in.) C. 1867-8.
Head and bust only.
259. PORTRAIT OF F. MADOX BROWN. (Pencil. Circle, $10\frac{1}{2}$ in. diameter.)
Three-quarter face to right. Inscribed, "D. G. R. to E. I. C. Jan. 1867."

1868.

- 260.- BIONDA DEL BALCONE. (Water-colour. 18×15 in.)
Enlarged replica of *Bocca Baciata*, No. 115.
- 261.- THE ROSE—A Lady at a Window. (Water-colour.)
262. RICORDITI DI ME CHE SON LA PIA. (From the "Purgatorio.") (Crayon.) C. 1868.
Two designs in black chalk, for *La Pia*.
- 263.- THE RETURN OF TIBULLUS TO DELIA. (Water-colour.)
Replica of No. 247.
264. AUREA CATENA. (Crayon.) C. 1868.
- 265.- VENUS VERTICORDIA. (Water-colour. $26\frac{1}{2} \times 23$ in.)
Replica of No. 198.
- 266.- ST. GEORGE AND THE PRINCESS SABRA. (Water-colour.)
Replica of No. 171.
267. REVERIE. (Crayon. 33×28 in.)
A replica, same date, in the possession of Mrs. Morris.
268. LA PENSEROZA. (Crayon. $17 \times 12\frac{1}{2}$ in.)
- 269.- PORTRAIT OF MRS. LEYLAND. (Oil.)
- 270.- PORTRAIT OF MRS. MORRIS. (Oil. $43\frac{1}{2} \times 35\frac{1}{2}$ in.)
Seated before a table with a glass of roses. Inscribed at top,
"Jane Morris, A.D. 1868. D. G. Rossetti, pinxit. Conjuge clara
poetā, et praeclarissima vultu, Denique picturā clara sit illa mea."
271. PORTRAITS OF MRS. J. FERNANDEZ: two subjects. (Pencil and crayon.)

1869.

272. THE SERMON ON THE MOUNT. (Cartoon for window.)
273. LA DONNA DELLA FINESTRA. (Crayon.)
Not a study for the picture.
274. BEATA BEATRIX. (Crayon. $33 \times 25\frac{1}{2}$ in.)
Replica of No. 183.
275. A PORTRAIT. (Crayon. $20 \times 16\frac{1}{2}$ in.)
Inscribed:
"E'en of her inner self the perfect whole
The very sky and sea-line of her soul."
Signed and dated.

276. ROSA TRIPLEX. (Crayon.)

Three heads.

277. PENELOPE. (Crayon. $35\frac{1}{2} \times 28$ in.)

278. LA MANDOLINATA. (Crayon. $35\frac{1}{2} \times 27\frac{1}{2}$ in.)

279. A GIRL HOLDING HER KNEES. (Crayon.)

280. ORPHEUS AND EURYDICE. (Pencil.)

Design for picture not executed.

281. PANDORA. (Crayon. 38×26 in.)

Study for No. 310.

282. PORTRAIT OF MISS CALLIOPE CORONIO. (Crayon.)

283. PORTRAIT OF MRS. HOWELL. (Crayon. 36×26 in.)

284. PORTRAIT OF MRS. STILLMAN (MISS MARIE SPARTALI). (Crayon.)

1870.

285. LA DONNA DELLA FIAMMA. (Crayon. $39\frac{1}{2} \times 29\frac{1}{2}$ in.)

Study for picture not executed.

286. SILENCE. (Crayon. $41\frac{1}{2} \times 31\frac{1}{4}$ in.)

287. THE ROSELEAF. (Pencil.)

288. THE PRISONER'S DAUGHTER. (Crayon.)

289. THE COUCH. (Pen-and-ink.)

Dated, "27 July 1870." Several versions of the same subject exist.

290. ~~M~~ MARIANA. ("Measure for Measure.") (Oil. 43×35 in.)

Begun as a portrait of Mrs. Morris in 1868.

291. LADY WITH A FAN. (Crayon. $40 \times 28\frac{3}{4}$ in.)

292. STUDY FOR LA DONNA DELLA FINESTRA. Also called "THE LADY OF PITY." (Crayon.)

Probably the first drawing. Hands, etc., different from No. 374. Dated.

293. STUDY FOR LA DONNA DELLA FINESTRA. Also called "THE LADY OF PITY." (Crayon. $33\frac{1}{2} \times 28\frac{1}{2}$ in.)

Finished drawing in black and red. Hands, etc., the same as in No. 374. Dated, and inscribed, "Color d'Amore e di Pietà sembiante."

294. MARY MAGDALENE AT THE DOOR OF SIMON. (Crayon. $32 \times 27\frac{1}{4}$ in.)

Rough cartoon, without background or fawn. Cf. No. 105.

295. ~~B~~ BEATA BEATRIX. (Crayon. 34×27 in.)

Replica of the oil painting. c. 1870. Cf. No. 183.

296. DESIGN FOR THE BRIDE'S PRELUDE. (Pencil. 15×12 in.)

Rough sketch.

297. TROY TOWN. (Crayon and wash.)

Design for picture illustrating the ballad. c. 1870.

298. DEATH OF LADY MACBETH. (Pencil. 13×19 in.) c. 1870?
Design for picture not executed. Another version (pen-and-ink
 $12 \times 13\frac{1}{2}$ in.)
299. STUDIES FOR DANTE'S DREAM.¹ 1870-75. (Crayon.)
 (1) Head of Beatrice (1870).
 (2) Head of Dante (1870).
 (3) Full-length figure of Dante (1874).
 (4) Love leading Dante.
 (5) Love and Beatrice (c. 1875).
 (6) A Pall-bearer (1874).
 (7) A Pall-bearer (1873).
 (8) Various heads and half-length studies of Pall-bearers.
300. PORTRAIT OF W. J. STILLMAN. (Crayon.)
301. PORTRAIT OF MRS. VIRTUE TEBBS. (Crayon. $24\frac{1}{4} \times 19$ in.)
302. PORTRAIT OF DANTE G. ROSSETTI. (Pencil. $4 \times 3\frac{1}{2}$ in.)
303. PORTRAIT OF MRS. AGLAIA CORONIO. (Crayon. $20\frac{3}{4} \times 17\frac{1}{2}$ in.)
304. PORTRAITS OF MRS. CASSAVETTI AND MISS CASSAVETTI.
1870? (Crayons.)
305. PORTRAIT OF MISS BARING. (Crayon.)
306. PORTRAIT OF MRS. WILLIAM MORRIS. (Crayon.)

1871.

307. LUCRETIA BORGIA. (Water-colour. $24\frac{1}{4} \times 13$ in.)
A replica of No. 124, undated.
Ditto, somewhat smaller. Signed and dated.
308. ELENA'S SONG. (Water-colour.)
Replica on larger scale of the subject called *Hesterna Rosa*. Cf.
No. 39.
309. BEATA BEATRIX. (Water-colour. $28\frac{1}{2} \times 21\frac{1}{2}$ in.)
A small replica. Cf. No. 183.
310. PANDORA. (Oil. $51\frac{1}{2} \times 31$ in.)
311. PROSERPINE. (Crayon. $39\frac{1}{4} \times 19\frac{1}{2}$ in.)
First study for the picture.
312. WATER-WILLOW. (Oil. $13 \times 10\frac{1}{2}$ in.)
Portrait of Mrs. Morris, with view of Kelmscott behind. There
is a crayon study of same date.
313. PERLASCURA. (Crayon. $22\frac{3}{8} \times 17\frac{3}{8}$ in.)
314. DANTE'S DREAM. (Oil. 7 ft. 1 in. \times 10 ft. 6 $\frac{1}{2}$ in.) 1871-1881.
315. PORTRAITS OF MISS JANE AND MISS MAY MORRIS.
(Crayon.)

¹ Studies of 1874 and onwards must be presumed to belong to the smaller
picture painted in 1880.

1872.

316. BEATA BEATRIX. (Oil. $33\frac{1}{2} \times 26$ in.)
Replica with predella. Cf. No. 183.
317. THE BOWER MEADOW. (Oil. 32×25 in.)
A group of figures painted on to a landscape done at Sevenoaks in 1850.
318. HEAD OF BEATRICE. (Oil.)
319. PÆTUS AND ARRIA. (Pencil. $7 \times 7\frac{1}{2}$ in.)
320. VERONICA VERONESE. (Oil. 43×35 in.)
321. PROSERPINE. (Oil.)
An early, unsuccessful picture.
322. BLANZIFIORE. (Oil. $15\frac{1}{2} \times 12\frac{3}{4}$ in.)
Originally a head of *Proserpine*, cut out, and hands added with snowdrops.
23. LA GITANA. (Crayon. $25 \times 19\frac{3}{4}$ in.) c. 1872.
324. LADY IN BLUE DRESS. (Water-colour. 19×16 in.)
Portrait of Mrs. Morris. Probably an early study for No. 385, *Salutation of Beatrice*. c. 1872.
325. PORTRAIT OF MISS MAY MORRIS. (Crayon?)
326. PORTRAIT OF DR. GORDON HAKE. (Crayon. $17\frac{1}{2} \times 11\frac{3}{4}$ in.)
327. PORTRAIT OF MRS. VALPY. (Crayon.)

1873.

328. LA GHIRLANDATA. (Oil. $45\frac{1}{2} \times 34\frac{1}{2}$ in.)
A crayon drawing of same date exists.
329. LIGEIA SIREN. (Crayon. $31\frac{1}{2} \times 18\frac{1}{2}$ in.)
Design for *Sea-Spell*. Cf. No. 364.
330. THE BLESSED DAMOZEL. (Crayon. 28×31 in., *sic.*)
Study for principal figure. Black and red chalk. Cf. No. 353.
331. PROSERPINE. (Oil. $46\frac{1}{2} \times 22$ in.)
The first large picture. Inscribed, "Dante Gabriele Rossetti ritrasse nel capo d'anno del 1877." 1873-7. Cf. Nos. 321, 322, 334, 381, 389.
332. PORTRAIT OF G. GORDON HAKE. (Crayon.)
333. PORTRAIT OF MRS. MORRIS. (Pen-and-ink.)
In Icelandic costume. c. 1873.

1874.

334. PROSERPINE. (Oil. 46×22 in.)
Signed and dated, "Dante Gabriele Rossetti ritrasse nel capo d'anno del 1874."
335. THE DAMSEL OF THE SANC GRAEL. (Oil. 37×23 in.)
336. THE ROMAN WIDOW. (Oil. 30×25 in.)

337. THE BOAT OF LOVE. (Grisaille.) c. 1874.
Unfinished picture.
338. — ROSA TRIPLEX. (Water-colour. 19×23 in.)
Replica of No. 276.
339. — THE BLESSED DAMOZEL. (Oil. 19×18 in.)
Cf. No. 353. Study of head and shoulders for centre figure of picture, on gold ground. Sometimes called "Sancta Lilia."
340. — MARIGOLDS; also called FLEURS DE MARIE, BOWER MAIDEN, and GARDENER'S DAUGHTER. (Oil.)
341. PORTRAIT OF MRS. LUCY ROSSETTI. (Coloured chalk. 21×16 in.)
Head turned to right, rose in hair. Signed and dated.
342. PORTRAIT OF THEODORE WATTS (now Mr. Watts-Dunton). (Crayon. 20×15 in.)
343. PORTRAIT OF MRS. SCHOTT. (Crayon.)
Two large heads in coloured chalk. Dated.

1875.

344. — LA BELLA MANO. (Oil. 62×42 in.)
345. — THE BLESSED DAMOZEL. (Red chalk. 33×28 in.)
Study for central figure, head and shoulders, with palm branch. Cf. No. 353.
346. — THE BLESSED DAMOZEL. (Crayon.)
Study for background with groups of lovers. c. 1875. Cf. No. 353.
347. — MADONNA PIETRA. (From Dante.) (Crayon.)
Design for picture. Not executed. c. 1875.
348. THE QUESTION, also called THE SPHINX. (Pencil. $18\frac{1}{4} \times 16$ in.)
349. ASTARTE SYRIACA. (Pen-and-ink. $12 \times 6\frac{1}{8}$ in.)
Design for No. 363.
350. PORTRAIT OF MRS. STILLMAN. (Crayon.)
351. PORTRAIT OF MRS. CHAS. A. HOWELL.
352. PORTRAIT OF MRS. MORRIS WITH A BOWL OF FLOWERS. (Pen-and-ink.)

1876.

353. — THE BLESSED DAMOZEL. 1876-7. (Oil. $68\frac{1}{2} \times 37$ in.)
With predella. The finer version. Cf. No. 376.
354. — MNEMOSYNE, or the LAMP OF MEMORY. Also called RICORDANZA. (Oil. $48 \times 23\frac{1}{2}$ in.)
Possibly intended for central figure of *Astarte Syriaca*, or for "Hero." Cf. 363.
355. — DOMIZIA SCALIGERA. (Oil.)
Unfinished.

APPENDIX

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356. HEAD OF A MAGDALEN. (Crayon. $16 \times 12\frac{1}{2}$ in.)
 Replica of No. 250.
357. THE DULCIMER. (Crayon.)
358. SPIRIT OF THE RAINBOW. (Crayon.)
 Nude figure, half life-size.
359. FORCED MUSIC. (Crayon.)
 Nude half-length figure playing on instrument.

1877.

360. PORTRAIT OF LADY MOUNT TEMPLE. (Crayon.)
361. PORTRAIT OF MRS. STILLMAN. 1876? (Crayon.)
362. MARY MAGDALENE. (Oil. $30 \times 25\frac{1}{2}$ in.)
 Magdalen holding vase of spikenard. Dated, and inscribed on
 vase, "Hoc pedes meos."
363. A STARTE SYRIACA. (Oil. 74×43 in.)
 Cf. No. 349. Other studies (1875) exist.
364. THE SEA-SPELL. (Oil. $42\frac{1}{2} \times 35$ in.)
365. BEATA BEATRIX. (Oil.)
 Cf. No. 183. Unfinished replica, worked upon by F. Madox
 Brown.
366. PORTRAITS OF MRS. ROSSETTI AND MISS CHRISTINA
 ROSSETTI. (Crayon.)
367. PORTRAIT OF MISS CHRISTINA ROSSETTI. (Crayon. 17×14
 in.)
 Three-quarter profile to left. Head and bust.
368. PORTRAIT OF MISS CHRISTINA ROSSETTI. (Crayon. 17×14
 in.)
 Three-quarter profile to right. Head and bust.
369. PORTRAIT OF THE PAINTER'S MOTHER. (Crayon.)
 Bust, life-size, looking down. Black dress and lace headdress.
 Probably the last portrait drawn.

1878.

370. A VISION OF FIAMMETTA (from Boccaccio). (Oil. 56×35 in.)
371. BRUNA BRUNELLESCHI. (Water-colour. $13\frac{1}{8} \times 12$ in.)
 Study for head. Inscribed with title and date.
372. DESDEMONA'S DEATH SONG. (Crayon, pencil, etc.)
 Designs for picture not executed. 1878-1881.
373. GRETCHEN, OR RISEN AT DAWN. (Oil.)
 Unfinished. 1878-1880.

1879.

374. LA DONNA DELLA FINESTRA. (Oil. 39×29 in.)
375. PANDORA. (Crayon. $38 \times 24\frac{1}{2}$ in.)

376. - THE BLESSED DAMOZEL. (Oil. 43×32 in.; predella, 14×32 in.)

Replica of No. 353; but without groups of lovers in background.

377. SANCTA LILIAS. (Crayon.)

Different from No. 339. Perhaps a study for an Annunciation picture.

378. PORTRAIT OF F. R. LEYLAND. 1879? (Crayon.)

1880.

379. - DANTE'S DREAM. (Oil. 53×77 in.)

Reduced replica of No. 314, with double predella.

380. LA DONNA DELLA FINESTRA. (Also called "THE LADY OF PITY.") (Crayon. 33×26 in.)

Replica of No. 292. Dated.

381. - PROSERPINE. (Water-colour.)

Reduced replica of the picture, No. 331.

382. - BEATA BEATRIX. (Oil. 32×25 in.)

Large replica of No. 183. Signed and dated.

383. - THE DAYDREAM. (Oil. $61\frac{1}{2} \times 35$ in.)

384. THE SONNET. (Pen-and-ink.)

Inserted in a copy of Main's "Treasury of English Sonnets."

Inscribed "DGR pro matre fecit. 27 : 4 : '80."

385. - THE SALUTATION OF BEATRICE. 1880-1. (Oil. Unfinished, 59×34 in.)

Illustrating the lines;

"My lady looks so gentle and so pure
When yielding salutation by the way."

386. - THE SALUTATION OF BEATRICE. 1880-1. (Oil.)

Replica of the above, but on a smaller scale.

1881.

387. - LA DONNA DELLA FINESTRA. (Also called "THE LADY OF PITY.") (Oil.)

Unfinished replica of No. 374.

388. - LA PIA (from the "Purgatorio," Canto V.). (Oil. 42×48 in.)

1882.

389. - PROSERPINE. (Oil. $30\frac{1}{4} \times 15$ in.)

Small replica of the picture.

390. - JOAN OF ARC. (Oil. $20\frac{1}{2} \times 18$ in.)

Replica of No. 178. Signed and dated. Inscribed "Jehane la Pucelle."

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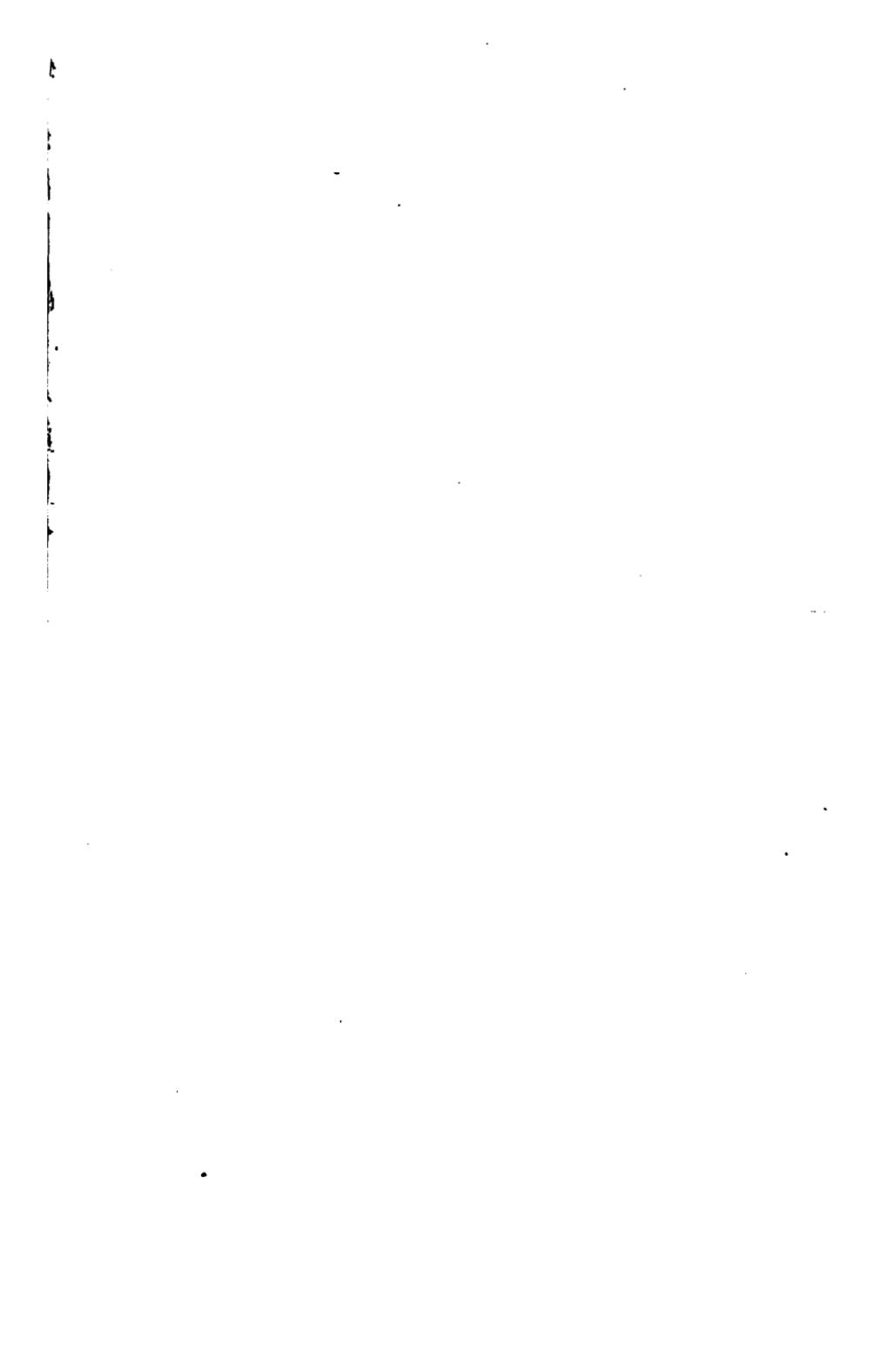
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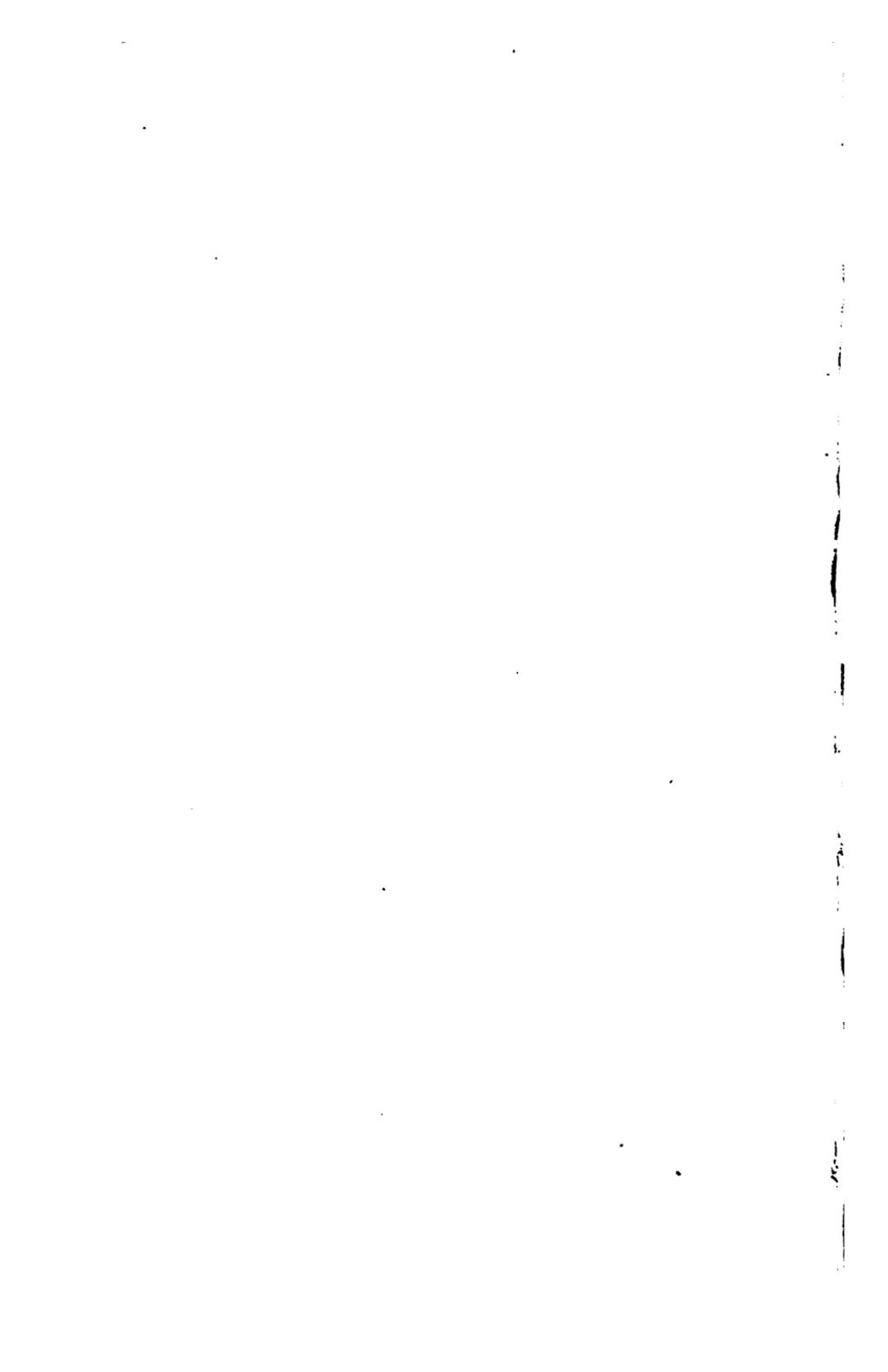
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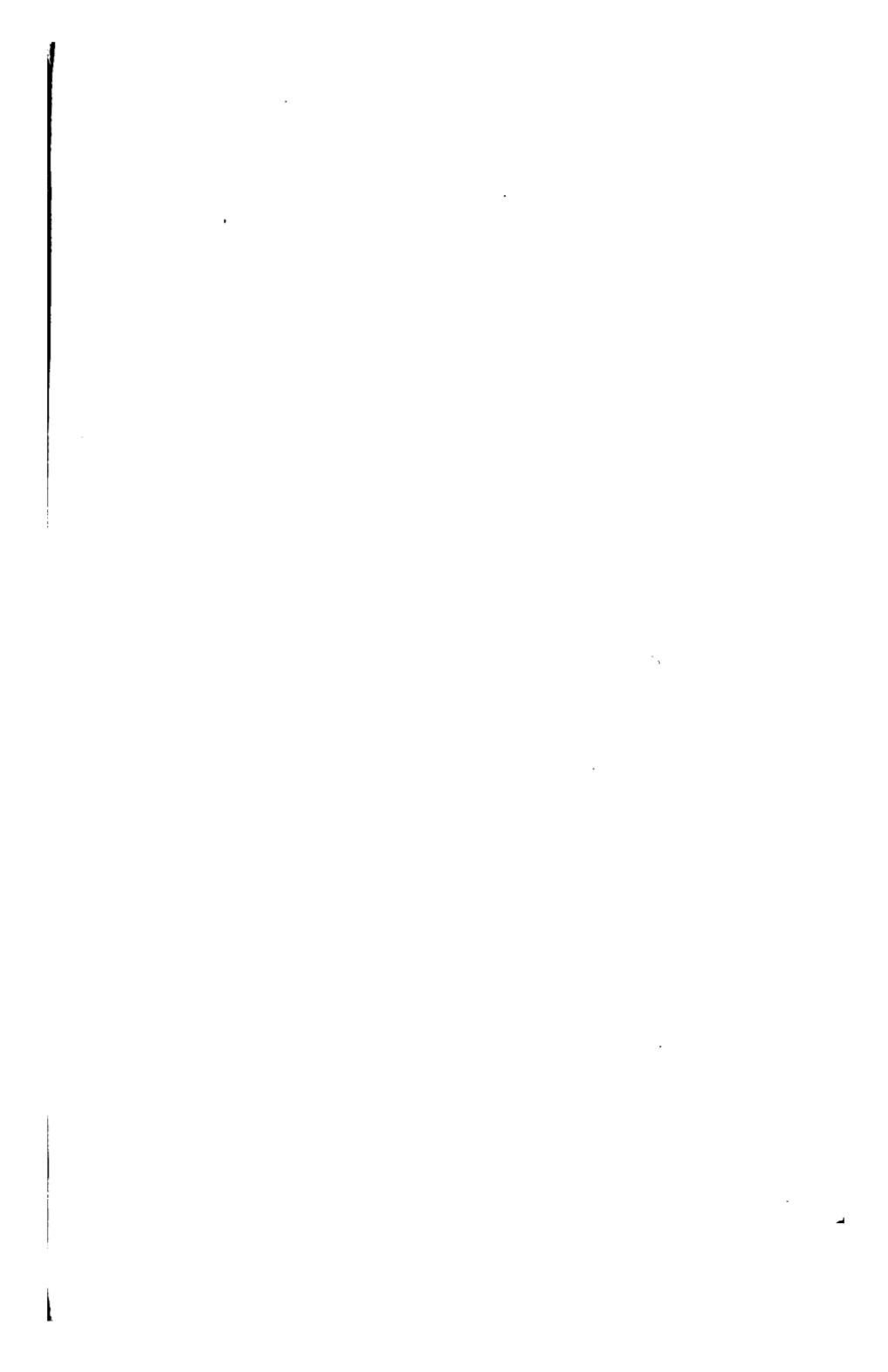
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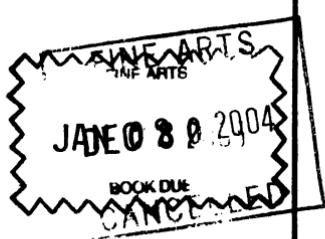
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